

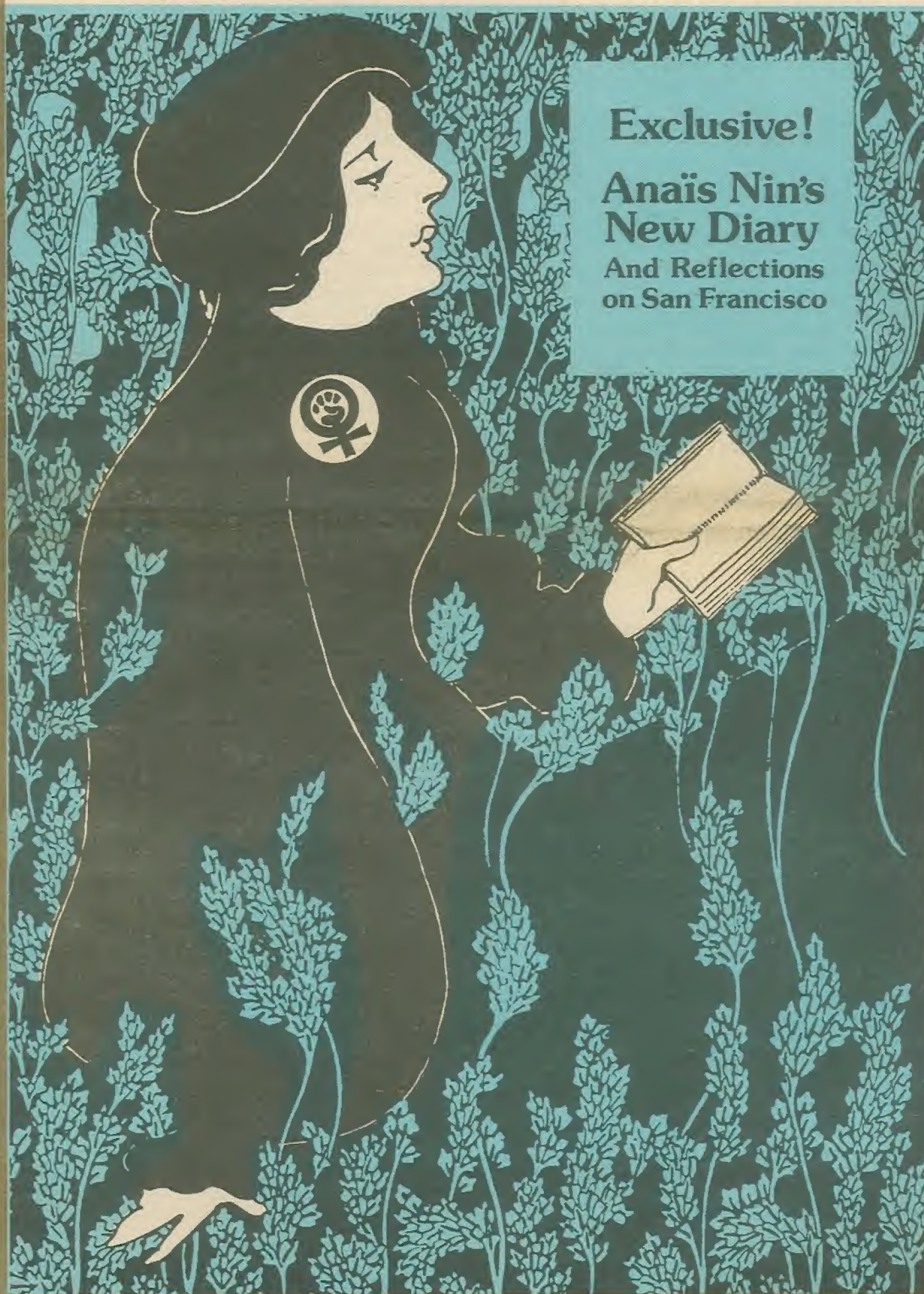
# THE SAN FRANCISCO BAY GUARDIAN

35¢

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# Building the Great Wall of Magnin

By Sanna Craig and Bruce B. Brugmann

The forces of Manhattanization are once again about to auction off the northern waterfront.

Four years ago, only a legal technicality and the Bay Conservation and Development Commission stopped the SF Port from ramming the 550-foot US Steel blockbuster next to the Bay Bridge and a jammed-to-the-gunwales batch of hotels and office buildings and convention centers all up and down the waterfront.

Today, the port and its Manhattanization allies are playing the same old bring city-to-the-waterfront game, but they're using a complex, but much lower key strategy. Instead of hitting the save-the-waterfront movement head-on, they're setting up the BCDC to run interference.

The end result may not be 550-feet high, but make no mistake about it: the same people who are pushing BART, airport expansion, Yerba Buena, the Performing Arts Center and downtown Manhattanization are the same people who are behind the selling off of the port land. And they're doing the dirty work through a "citizen's advisory committee" of the BCDC.

What they want to do is give a strategic chunk to their front man, Warren Simmons, the tortilla baron, for the first big blockbuster, then with Simmons (or a comparable stand-in) as the edge of the wedge, bring in many of the other big projects lurking about at Bayside. The jerseys have changed, but the players and their signals are the same. Here's how it's working:

Mayor Alioto, the big promo man last time around for the developers, waited until the dust settled, then drummed up a Citizens' Waterfront Committee a little more than a year ago to get things back on the track. His appointees just weren't plain folks, of course, but big campaign contributors and Manhattanization people (like Cyril Magnin and his son-in-law Walter Newman of the Planning Commission and R. Gwin Follis of Standard Oil). Follis is the former head of Standard Oil, whose law firm, Pillsbury, Madison and Sutro handled the Port's battle against the BCDC ruling that stopped waterfront development. Follow this a step further and you'll see how the development power works: John Sutro is a major partner in PM&S and he's also a past president of the Chamber of Commerce, the group orchestrating the Manhattanization drive, and he's sitting as their man on the Airport Commission and voting for another key part of the Manhattanization blueprint, airport expansion.

Then, with this force assembled, Alioto called a press conference and proposed state legislation to take the port away from BCDC jurisdiction and back to SF where it belonged. "We want to be in a position to bid quickly for new business with as few restraints as we can get away," the Progress quoted him as saying in its 1/17/73 edition.

BCDC Chairman William D. Evers, also on the mayor's committee, quickly tried to recover for Alioto and said that Alioto's proposal "was a good deal less aggressive than the mayor had represented it." Fellow lawyer Evers must have convinced Alioto to cool it, the strategy changed and soon after Evers and the BCDC formed its own BCDC Citizens' Waterfront Advisory Committee.

They took the nucleus of the mayor's committee (Magnin, Newman, Evers) and put in a redevelopment man and tossed in a few conservationists for credibility. But there's little doubt that the makeup and the momentum of the committee is moving toward big development.

Under Evers, who calls for the BCDC to shift focus from conservation problems to "modified development," the advisory committee has made several crucial pro-development decisions over the protests of its conservationist minority. Most covered the stretch from Pier 7 north of the Ferry Building to the Bay Bridge—the prime property the U.S. Steel-Ferry Port Plaza would have dwarfed. The committee:

1) Attempted to stretch the BCDC rules to include office buildings if they are "water-related." (Come on: What is a "water-related building?" Magnin and the rest of the port commissioners have shown their contempt for legitimate water-related buildings

by allowing our shipping to move by default to Oakland and Richmond.)

This would erode the legal decision that helped kill the original complex.

Evers and committee member Robert C. Kirkwood agree that the area "just south of the Ferry Building is a logical place for office use, not open space," and that a world trade center might be a good use. Why? Committee member Richard Gryziec rightly says this could become "a monster building bulging with display rooms and convention halls."

Kirkwood, to follow the pattern of power along, is president of SPUR, which showed its Manhattanization hues in 1970 when it ingloriously endorsed the U.S. Steel height proposal. He also works for Brobeck, Phleger and Harrison, the law firm that represented Oceanic Properties and the Ferry Port Plaza. Neat.

2) Refused to set a height limit, but instead endorsed the City's porous 40 to 84 foot height allowance which permits variances as high as 175 feet in the south of the Ferry Building area, the area Evers/Kirkwood are staking out for office buildings, presumably to take advantage of the higher height allowance. Meaning: A 17-story skyscraper that could be called "moderate development" only if compared with the B of A or the Transamerica Pyramid.

This jolly move came after Sup. Feinstein, herself a BCDC member, warned the advisory committee that the SF Supervisors would fight any BCDC-set height limits "tooth and nail" because such issues "should be under local control." Ho, ho. Feinstein is already on record as favoring the Simmons' development.

3) Recommend development on as much as 70% of the port land, leaving but 30% of open ground space. This was considered an improvement on BCDC's stipulation calling for 50% open space when a new pier is built (leaving a developer free to build to the limit of the pier and interpret open space to mean water rather than land). But some conservation members had hoped to set a 50% walkable open space requirement.

This issue has become so confused that both conservationists and pro-development members have claimed victory. It is not, repeat not, a victory for conservation once you consider for 10 seconds that this is public land, some of the most valuable real estate in the world, that they are talking about.

Instead, this shows the weak position of the conservationist minority (Kay Kerr of Save the Bay, Robert Katz of the Telegraph Hill Assn. and Dwight C. Steel of the Sierra Club). They've made several points, Katz and Kerr were successful last November in getting the advisory committee and the port to agree to a development moratorium until after the committee completes its work. They managed to set a limit on waterfront parking and got an agreement to tear down concrete walls between piers in the 9 through 35 maritime work area to open up large walkways to the Bay. Katz views the bloc as providing a brake on run-away development and says, "Bill Evers is dead set on getting a workable compromise. He needs the help of conservationists who (the BCDC advisory committee) won't be too compromising."

But they're badly overpowered on most issues and the development momentum is mounting. The port is itching to put out bids. Redevelopment wants in. There is the Simmons' proposal and there is the "Embarcadero Gardens," a \$93 million Tivoli Gardens type of plan created under a \$40,000 National Endowment for the Arts grant and \$16,000 raised by Richard N. Goldman of the Citizens Waterfront Committee.

The plan is full of good intentions and it's dubbed "conservation-oriented," and it restricts itself to low-scale buildings reaching no more than 40 feet in the air and development on no more than 50% of the land. It includes mini-theaters and a small dance pavilion, restaurants, landscaped walk areas and sit-down space, a marina for 150 boats, a 700-room motel and a controversial amusement park already tagged "disneyland" by the Planning Director Allan Jacobs.

A more important tactical problem is that Goldman and the CWC have had to fight off criticism from all sides and have found themselves voting occasionally with the pro-development crowd to salvage something for their own plan.

"If office buildings are approved," says Toby Rosenblatt, CWC project director, "we hope it will be small scale and can be worked in with our restaurant and theater idea."

Good God: This is your land we're taking about. It is held by the city, operated by the port, financed by public funds, but everybody including the conservationists now seems to be acting like private real estate brokers with gold rush fever.

Why must the land produce big revenue? What about keeping the finger piers (which are unique San Franciscana like the cable cars) and keep the waterfront in maritime use? Why not get rid of Magnin, Wolfe and the others who don't like shipping and go after what was lost? Why not treat the waterfront as a Golden Gate Park? Why finish what the Embarcadero Freeway started out to do: cut us off from the bay forever? Why must the waterfront go the way of Manhattanization? Is the great Wall of Magnin really what Cyril and his Manhattanization allies want to leave as their legacy to San Francisco? ■

## THE SAN FRANCISCO BAY GUARDIAN

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## Wine From the Junta

Two spokesmen for Chile's military junta held a secret meeting on the SF State campus Mar. 7 with a small group of faculty and students. The campus newspaper, the Phoenix, had advance knowledge of that meeting—but the staff voted, 8-7, to suppress publication of that fact after being warned that publicity might result in demonstrations, and a cancellation of the visit.

"If we printed it in advance, we would lose out on the bigger story of what they had to say," news editor Dave Cole told me. But this "bigger story" later boiled down to three or four quotes printed in the Phoenix, and Janis Massa, an SF State student who works with NICH (Non-Intervention in Chile), angrily compared the self-imposed censorship to the NY Times decision to withhold advance knowledge of the Bay of Pigs invasion.

Downtown, speaking before the World Affairs Council, the Chileans weren't so lucky, and were greeted by a group of noisy pickets. Ulrich Merten, a VP of the Bank of America who arranged for the Chileans to speak at the WAC, told me he thought their trip was sponsored by the University of Chile; one of them, air force head General Cesar Ruiz, was recently named rector of the university by the junta.

Ruiz may have been sponsored by the university, but the Phoenix learned that his companion, Miguel Otero, had his trip paid for by Seagrams Distilleries, whose subsidiary Browne Vintners—makers of Paul Masson wines—



Members of Chilean delegation visiting a U.S. retail outlet to see their wares. From left: Duilio Canepa, Juan Pablo Aristegui, Jan Wells (of Browne Vintners, importers) and Rodrigo Alvarado Moore (manager of the store). Photo courtesy Browne Vintners.

hold the exclusive distribution rights for Chilean wines in the US. According to Browne spokeswoman Diana Powers, Ruiz and Otero were accompanying a delegation from the Chilean Bottlers and Exporters Association checking on the US market for Chilean wine.

This market looks good, Jan Wells, of Browne Vintners, told me: "Under the socialist government... although the government took relatively few direct actions against the wineries, they did foment the takeover of some vineyard properties by the workers... But that period is passed. Order has been restored. Everyone is working with a will. And it's a free market economy now... and we're going to start getting the wines in good quantity in the States."

—Bob Levering

## Blasting the Freeway Plan

Hot off the presses: A draft Environmental Impact Report (EIR) on the Metropolitan Transportation Commission's Regional Transportation Plan. The EIR, prepared by the MTC staff, is not yet final because the commissioners must still review it. And during that review, changes are likely—because if you read between the equivocations and non-sequiturs of the draft, what you see is a blast at the MTC's plan. Points taken from the draft EIR:

●The network of freeways in the plan will aid "high income, high mobility suburbanites."

●It will be paid for, though, by the poor ("low mobility groups") who will be displaced by roads and face rising land values. Also, the financing of construction, "through existing sources such as gasoline taxes, sales taxes, transit fares, general obligation bonds and real estate taxes means that the poor pay a disproportionately higher percentage of their income for transportation than the affluent."

●"It is expected that the suburban areas served by these highway proposals would be reinforced as relatively higher income areas and since race and income are so highly correlated, as relatively segregated white communities."

●Completion of Rte. 24 to Rte. 17 in Oakl. would displace 700 people, 90% minorities, and mean "the creation of a social barrier in the community."

●The Rte. 101 Gilroy bypass has "the potential to spread urban growth down the Santa Clara Valley to Gilroy"

and to interfere with local permanent open space and recreation plans for the Morgan Hill-Gilroy area.

●Plans for trunkline transit down the coast may well create pressures for development all the way to Half Moon Bay.

●"In the Half Moon Bay area, proposals for the improvement, construction and expansion of Rte. 1, Rte. 92 and I-380, and I-280 would open up the San Mateo coast for low density urban sprawl populated by commuters to jobs in San Francisco or the bayside of San Mateo county."

●"Highway improvements in the Vallejo area, including I-80, I-680, Rte. 29 and Rte. 37 as well as the proposed Napa River Bridge and improvement to Rte. 121, would open up large amounts of vacant land in Solano, Napa and parts of Sonoma County for low density residential development tied by the automobile to job centers in the Vallejo area and the northern East Bay."

In short: A massive plan for a Los Angeles north.

—Wendy Goldhirsch

## Alioto's 'Disclosure'

Mayor Alioto's campaign treasurer, James Rudden, promised a "comprehensive" Mar. 1 disclosure on campaign funds, but one major question remains: Who helped back a \$30,000 bank loan reported by Alioto in 1971? The Mar. 1 statement says the loan came through United California Bank, but names none of the guarantors. Since this statement was supposed to be a thorough follow-up on previous campaigns, the Secretary of State's office has told the Guardian it will formally ask Alioto and Rudden to supply the missing names, despite somewhat vague disclosure laws.

At the bank, UCB Public Affairs Officer Gil Rusk (who gave \$1,400 to Alioto) says the loan bears the names of 12 notemakers; he declines to identify any of them.

—Steve LeMoullec

## The Mendelsohn-Halprin Connection

On Mar. 25 Bob Mendelsohn's vote blocked unanimous Board of Supervisor approval for a resolution asking BART to hold up bids on the controversial \$1.15 million granite slab fountain proposed for the Market/Leavenworth station. His opposition sent the question to committee, so the city is still not officially asking BART to back off.

The unpopular fountain design is the joint stepchild of three well known architects, two with Mendelsohn ties: John Carl Warnecke, highrise architect and Mendelsohn contributor, and Lawrence Halprin Associates, Yerba Buena landscape architects who employed Mendelsohn for two years as a consultant. (The third is architect Mario Ciampi, who has held many city contracts.)

The Halprin-Mendelsohn connection surfaced last fall, when the Supervisors had to re-vote on the Yerba Buena financing agreement, in part to turn aside legal challenges that Mendelsohn was guilty of conflict of interest for voting on the plan the first time around, while drawing a salary from Halprin.

Postscript: Sup. Kopp's move to place the measure on the June ballot will probably hold up contract bids on the project anyway; City Atty. Thom O'Connor has ruled that letting bids before the election would be "tainted with illegality."

—Katy Butler

## Dial-a-Nazi

Under the guise of freedom of speech, the National Socialist White People's Party has been permitted to set up a Dial-A-Message that is highly racist and anti-semitic. (One day's tape attacked films made by "pornographic Jews," saying "race-mixing stinks," among many other things.)

Both the PUC and Pacific Telephone claim there is nothing they can do (the same line the School Board took Jan. 8)—although the telephone company has repeatedly refused to establish a Yellow Pages listing for gay organizations, has faced various suits for discrimination in hiring and continually comes back asking for higher rates.

Dial-A-Nazi at 586-9673 then Dial-A-Complaint to the PUC (557-0657) or phone company (421-9000).

—Ken McEldowney

## No Public Vacancy

The Housing Authority made a nice gesture to public housing applicants in its Mar. 13 meeting by lowering income limits, to "better serve a cross section of low income families in the community," opening the doors to elderly couples (ATD recipients and the disabled). Unfortunately, there's already a waiting list of 6,000 for public housing, so it's going to be awhile before anybody notices the change.

The new limit for maximum annual income when you apply is \$5,200 for one person (up from \$4,000); for continued occupancy, the new figure is \$6,500 (up from \$5,300).

Most members of the commission were enthusiastic about elderly couples entering the public housing system (previously, their HEW checks had put them above the public housing limits). One commissioner, Hamilton T. Boswell, argued the revision will create still another class within public housing, causing a chaotic scramble between low-income groups all vying for the same limited space.

—Linda Schiffman

## AFT: Behind the Lines

Contrary to the impression left by the mass media, a pay raise was not the primary demand of teachers in the school strike (still unresolved at press time). Most teachers, of course, are interested in a pay hike to offset inflation; but without exception, teachers I interviewed stressed educational demands, particularly smaller class size, intensive reading and bi-lingual programs.

For many of these AFT members, an equally important issue, and one the media have virtually ignored, is the plight of three separate groups of AFT strikers: substitute teachers, paraprofessionals and the staffs of the children's centers. These school employees have no fringe benefits or job security. (Substitutes, for example, are demanding pay parity with the permanent teachers for the days they work.)

The most exploited of the three groups are the para-professionals, who are paid only \$2.70-\$3.70 an hour for work that often lasts only four hours a day. Since many are the sole support of their families, many qualify for welfare and/or food stamps. Unlike para-professionals elsewhere, 85-90% of the workers in SF are technically considered temporary—and must be rehired each September.

Gilbert Hamilton described to me the effects of working without any fringe benefits. He sustained an injury in November while working as a paraprofessional at Portola Junior High; the injury kept him from working for two months, yet all he received from the school district was \$10 compensation.

A sign carried by one worker at Bryant Elementary School summarized the point: "Wanted: Low Paying Job with no job security and no benefits. Apply at Paras [para-professionals] office, 135 Van Ness."

The school administration, situated at 135 Van Ness, has itself become an issue to many of the teachers, who cite the district's incompetent and over-bureaucratized administration as a primary cause of the strike. Many agree with the recent assessment, from State Education chief Wilson Riles, that the SF public schools are an "embarrassment," and

join him in laying the blame squarely on the administration and Board of Education.

"The morale stinks," one striker explained. "Teachers feel down and negative, and many say they don't want to come to work it's so bad." Added an elementary teacher: "If we were striking for a new slate of administrators, we'd have everybody out here on strike with us."

—Bob Levering

## Recall for Hopp?

In the wind: A possible move by active supporters of Yvonne Golden to start a recall drive against School Board President Eugene S. Hopp.

Golden charges that "Mayor Alioto appointed Hopp to get rid of former School Superintendent Thomas Shaheen and to oppose elementary integration," and that Hopp has been "insensitive to the educational needs of kids in urban areas." During School Board meetings, she continues, Hopp has tried to override those who come to oppose his hiring policies, while at the same time Nazis are given police protection.

Criticizing the state of SF's education, Golden wants to take power away from the centralized School Board, giving it to boards elected on a district level.

Formal announcement of the Hopp recall move is scheduled for April 3 on the Hall of Justice steps, just before Golden's court appearance at 10 am in Dept. 15.

—Ken McEldowney



# ON GUARD: EAST BAY

## The BART Realty Agency

The first news Berkeley got that it was losing a big chunk of open space was one sentence at the end of a minor Chronicle story, saying that BART had decided to sell nearly half of the Hearst strip to Peralta College. The sale, if it goes through, will be a sharp blow to the North Berkeley Neighborhood Council, which has drawn up a redevelopment plan for the strip combining middle and lower income housing, open space and recreational and group facilities. Members of the NBNC have been working with Berkeley Planning Commission staff and members for several months to begin financing and implementing some variation of this plan.

BART and the city have been at odds over this skinny strip of land (nine acres—but just one block wide) ever since it was cleared to lay tracks before Berkeley voted to put BART underground. BART is miffed because Berkeley has not paid a \$100,000 reimbursement for devaluation the land suffered when the city, responding to a neighborhood campaign to prevent land speculation around the North Berkeley station, downzoned it to R-2 in the late '60s.

BART, the city says, had given Berkeley a verbal agreement not to sell without consulting the city first. Instead, negotiations for the sale were held secretly; evidently BART, losing money precipitously at its appointed task of transit, wants to capitalize on its real estate as quickly as possible. L. A. Kimball, BART's Assistant General Manager for Administration, says flatly that there's nothing the city legally can do to stop the sale, and BART is only waiting for the check from Peralta to close the deal; he ignored a question about the verbal agreement.

Peralta Chancellor Tom Fryer appeared before the Berkeley Planning Commission March 20 to describe plans



Neighborhood activist Martha Nicolof at BART on Hearst strip

for a "Berkeley Learning Pavillion," a center for innovative education (though not a full campus). But commission members unimpressed by his talk of a park-like environment, refused to allow Fryer to separate the issues of the Pavillion and the closing of Grove Street.

Commission Chairman Frank Daar asked Fryer to explain why Peralta wants to replace Grove with this flashy facility when there is such strong community sentiment for keeping Grove open. He pointed out that since the Pavillion would provide almost no basic education or vocational courses, it would be no help to students who already have to travel long distances to get these courses at the Laney or Merit campuses. Daar suggested Peralta should first learn what educational programs the community really wants before scrapping Grove Street and

building a "lollipop of an innovative program."

Another question critics raise: with Fryer claiming Peralta doesn't have enough money to keep existing campuses in operation, where is it getting the \$2 million needed for the Pavillion?

Peralta's hard nosed tactics have alienated students at Grove Street, many of Peralta's teachers, the neighborhoods around Hearst Street, the Berkeley City Council and Planning Commission and even Assemblyman Willie Brown (who sent a telegram to the Peralta trustees opposing the sale). And the whole experience may actually have given the Hearst Street neighborhood a unifying boost, by bringing in some powerful help—such as Mayor Widener. Martha Nickelhoff, a leader of the Neighborhood Council, concludes, "I feel good about it, the way it's pulled the city together."

Judy Pope

## Police Foot-Dragging

With a little help from its friends, the Berkeley Police Department (BPD) is having remarkable success in sidestepping attacks of racism. Its successes on three fronts:

Front one: On Feb. 5 the moderate council majority empowered Mayor Widener to form a four-member committee to investigate charges of BPD racism leveled by eight minority officers. Among other reasons for not entrusting the problem to the Police Review Commission, Widener cited the "need for haste" in such an urgent matter.

Now, almost two months later, no committee exists. Moderates Hone and Rumford and radicals Hancock, Kelley and Simmons haven't even been approached by Widener; moderate Ramsey has, but declined the post; moderate Sweeney wouldn't comment, saying he would "not want to embarrass the Mayor." Widener says he's working on it.

Front two: The investigation of the Jan. 24 shooting of a Black Muslim member by a Berkeley policeman in Oakland, BPD says the Oakland Police are on top of it; OPD and the Alameda DA say the investigation is "proceeding apace." But a source in the BPD hierarchy predicts the shooting will likely be buried under a "probable cause" tombstone.

Front three: Creative writing style. The city's affirmative action hiring program has brought a number of minority members into the BPD, and inspired complaints from some BPD officers that this has involved "lowering admission standards and the department's professionalism." In this age-old cry, critics within the BPD are joined by the Berkeley Daily Gazette, a traditional ally. Attacking affirmative action, which he terms "numbers over merit," editor Mike Culbert wrote on Feb. 13 that the system has deprofessionalized the BPD by admitting recruits (mostly minority) "who can't write."

At issue is the hot question of

report-writing, and just how literate it is; to this, a veteran BPD member replies, "I've been complaining about report-writing for years; only now when many of the recruits are blacks is anyone paying attention."

—Dennis Maio

## Political Action Calendar

Harald Edelstan, former Swedish ambassador to Chile, speaks at Newman Hall, UC-Berk, Apr. 6, 9 pm, on events surrounding the overthrow of President Salvador Allende. Edelstan was responsible for saving large numbers of refugees who sought safety in the Swedish and Cuban embassies. The speaking tour is being sponsored by the United States Committee for Justice to Latin American Political Prisoners.

Mar. 28: "Doing Time Through the Ages", Ron Silliman, Committee for Prisoner Humanity & Justice, Prison Workshop, 1079 Fourth St., San Rafael, 7:30-9:30 pm.

Mar. 29: Cand. for Sec. State March Fong at a meeting sponsored by National Women's Political Caucus of Marin, 11 Peacock Lane, San Rafael, No-Hostess Bar, \$1.50 donation to the Caucus, 456-3578.

Mar. 30: March on the Federal Energy Office and Standard Oil, Civic Cntr., SF, 1 pm, (Carpools—Fruitvale

Bart Station, 35th & E. 12, Oak, Unemployment office, 22nd & Nevin, Richmond, both at noon).

Mar. 31: Opening of the Wornum for Assembly headquarters in a 1916 Western Pacific caboose, Morgan Rail Car Yard, just to the north and east of the Greenbrae-San Quentin overpass on a side road just west of Highway 101, 4 to 7 pm.

Mar. 31: Kickoff of petition drive to get BART and AC Transit to provide means to carry bikes, West Entrance to Berk. Campus, with bike tours, 527-1004 for exact times.

Apr. 4: French spokesman for nonviolence, Rene Cruse, speaking at Ecumenical Peace Institute meeting, 385 Bellevue, Oak., 893-9494.

Apr. 4: "The Indeterminate Sentence and the Adult Authority; Parole: Recidivism; Discipline in Prison", Roney Nunes, ex-convict, Volunteer Legal Desk, Prison Workshop, 1029 Fourth St., San Rafael, 7:30-9:30 pm.

Apr. 4: Public Hearing on bikeways plans, Bd. of Sup., Rm. 512, 1221 Oak, Oak., 10:15 am.

Apr. 6: All day conf., "Suisun Marsh, A Luxury or Necessity?", panel, speakers, tour of marsh, Solano Community College, Cordelia, 9 am to 4 pm, \$5, (707) 745-4770 for directions and reservations.

Apr. 6: Prisoners Confab, E. Oakland Dev. Center, 8709 E. 14th St, Oak., 1-4 pm.

Apr. 7: French spokesman for non-violence, Rene Cruse, speaking at the First Unitarian Church, off The Arlington, Kensington, 9:30 am.

Apr. 7: Angela Davis speaking on "Women under Capitalism, first of three part series on Women: Repression & Resistance," 1819 Tenth St., Berk., \$3 for series.

Apr. 12: MTC Work Program Committee meeting on Napa Bridge, ABAG Conf. Rm., Claremont Hotel, Berk., 9 am.

—Ken McEldowney

## EAST BAY BUREAU

Send your East Bay political news, events etc. to the Guardian's East Bay Bureau, c/o Joel Kotkin, 1740 Cedar, Berk. 94703.

## A Torpedo for Campaign Reform

More tricks from the Berkeley City Council's moderate majority: Mar. 21, two days after sponsors of a campaign reform initiative gathered the signatures to place it on the June ballot, the council passed 5-2 Sue Hone's alternate version, placing it on the ballot as well. John Denton, initiative sponsor, promptly filed suit charging the majority with "illegally attempting to confuse the voters of Berkeley"; a court decision is expected by March 28, deadline for printing the ballot.

According to one councilmember, the Hone move wasn't even intended to provide an alternative, but to sink reform. And Councilmember Bill Rumford, for one, favors this tactic: "I voted for Hone's version because I don't want either of them to pass." He feels the similar measures will confuse voters, hurting both (Hone's: "The Berkeley Election Reform Act of 1974;" initiative: "The Berkeley Campaign Reform Act of 1974").

Mayor Widener, who voted for Hone, also wants both to lose, but says he thinks one will pass; Hone agrees no confusion will result, and says she was acting in the interest of sound election reform.

The major difference of Hone's plan is that it allows corporate contributions. That alone was enough to guarantee Rumford's vote, since he argues that black politicians need business contributions for survival, and suggests that initiative sponsors want to oust some of the council's five black members. Rumford further charges (and Denton denies) that the signature gathering didn't cover the whole community.

The net result of the Hone maneuver is that 1) there's a high likelihood that voters will be confused when confronted with two nearly identical ballot measures; and 2) as in the past, a major political decision in Berkeley is going to have to be decided in the courts.

—Richard C. Hanson

## Mainline to Napa

It's no longer a good time to flip out in Berkeley—not, at least, if you're poor but not covered by MediCal. Because without any public notice, Alameda County has completely eliminated necessary subsidies for in-patient psych emergency clinic service at Berkeley's Herrick Hospital.

Since the mid-60s, the county has contracted with Herrick to provide an alternative to prison-like Napa State when brief hospitalization for mental illness is necessary. Herrick, it was commonly known around Berkeley, provided a comfortable, secure alternative for people who needed a safe environment and good psychiatric care for a few days. But costs kept rising, and when the last county contract expired, Herrick decided not to negotiate a new one, leaving the clinic available only to those who could afford it (or have MediCal).

Shut out by Herrick, the county turned to the city of Berkeley, which has now agreed to operate an out-patient facility open weekdays only, 9 am-8 pm (which will fill only a small part of the void left by Herrick). Even this out-patient service won't be available until July, leaving Oakland's Highland View Hospital as the only alternative—and leaving no public alternative at all except Napa for people who need more than an out-patient clinic.

Concludes one source familiar with the situation: "Berkeley will never have adequate psych emergency care until the city takes over Herrick. It's the only hospital in the city, but as long as it's private, it'll be turning away people in need." ■ —Bill Sokol



# Japan's Presence in the Bay Area

## The Coaxing of an 'Invasion'

By Richard C. Hanson

(Ed. note: Hanson, a member of the Guardian's East Bay bureau, worked in 1972 as a reporter for the Mainichi Daily News and NHK-Radio Japan, both in Tokyo.)

When, this January, Japanese business interests bought out the Cariani Sausage Co. of SF, it seemed to many people a perfect symbol of what has often been viewed as virtually an incipient economic takeover of the U.S. by the Japanese.

Back in 1972, the Bank of Tokyo had already made headlines by paying the highest price ever, \$371 a foot, for land in downtown SF. For a whopping \$2.5 million, the bank bought a 6,885 square foot site.

In April 1972, Kokusai Kogyo, Ltd.—a Japanese firm with hotels in Hawaii—purchased the Sheraton Palace, a long-time SF landmark. And the sprawling Japan Center, built in part with Japanese capital (along with the SF Redevelopment Agency) continues to push for more development in Japan Town using Japanese money.

These are the kind of investments which represent the so-called "beachhead" of Japanese investments in the Bay Area; despite rumors which circulate, and sometimes appear in local papers, there isn't much more. But the popular image of modern Japan with legions of briefcase-toting "invaders" buying out American goods and boosting all the prices has produced a very clear-cut reaction. Representative of members of the public who I talked with about the new trend was one woman who commented, "The Japanese are obviously succeeding in what they failed to do in World War II."

The response is typical in that it links present day business activity in Japan with a militaristic and imperialistic past. What it fails to acknowledge is one crucial, little-discussed fact: The increase in Japanese investment in America (which is hardly of a magnitude to be termed an "invasion") has been approved of, even coaxed by, the U.S. government at every step of its development.

As the U.S. trade deficit with Japan soared to nearly \$4 billion annually starting in 1971, Tokyo UPI news editor Robert Crabbe reported that U.S. officials started twisting arms to pressure Japanese into buying American. In July of that year, the Japanese government dropped restriction on overseas investments, partly in response to the American pressure. U.S. thinking was and is that Japanese investment in this country, even if forced, would help rectify the ego-deflating trade deficit, the first such deficit we had faced this century.

Japanese businessmen (and economic reporters) I talked to then were wary of the American tactics, but by 1972 they were dutifully increasing purchases of raw materials, agricultural goods and industrial products. As a result, prices on materials such as timber in the Northwest went sky high, as did anti-Japanese feeling. But now the U.S. deficit has improved, leaving the Japanese to bear much of the blame for short-sighted government policies.

Other signs of the American encouragement of Japanese investment:

- Last spring, the U.S. Embassy in Tokyo sent letters to some 1,300 Japanese companies, inviting them to attend "Invest in the USA" seminars; the letters proclaimed that free enterprise is what makes democracy work. Local and state development groups (including California) had 175 representatives lobbying the companies which attended the Osaka and Tokyo meetings. According to an embassy report, the results were good.

- A Japanese trader told me that he was approached recently by U.S. real estate syndicators (who buy large tracts of land for resale to others), peddling packages of Nevada and California land in \$1 million and \$10 million hunks.

- On January 14, the Northern California Real Estate Research Council held a luncheon meeting at the St. Francis Hotel, the topic of the day being how to lure Japanese money into the U.S. George Kanahele, a Hawaiian consultant on Japanese overseas investment, was flown in to speak to the group of nearly 200 real estate brokers, syndicators, bankers and developers; afterward, he was mobbed by businessmen interested in Japanese capital.

Among the people at the conference was David D. Bohannon, prominent California developer, who built more homes during World War II than any private de-



veloper in history and who owns, among other property, the Hillsdale Mall in San Mateo. Bohannon told me he's thinking about bringing Japanese money into a \$20 million resort project near Palm Springs (where Mitsubishi International Corp. has reportedly committed \$22 million in another resort).

Surveying the muck and mire of U.S.-Japan ties and Japanese investment, Fumihide Nomura, VP and branch manager of the new SF office of Nomura Securities, Inc., told me plaintively that "If Americans want Japanese investment, we will invest. Japanese companies do not follow anti-government policies. If there is a need for Japanese investment, then we will invest."

And, argued Hawaiian consultant Kanahele—veteran of much angry anti-Japanese reaction in his own state—"Americans have extended this invitation (to Japanese investors) but have not followed through."

Just how big is this movement, which prompts journals such as the L.A. Times, Wall Street Journal and Business Week to use words like "invasion" when they mean Japanese "investment"? Smaller than similar "invasions" by Canada, Great Britain, West Germany, the Netherlands and even Switzerland—all of whose investments in the U.S. outrank the Japanese.

Estimates on total Japanese investment in the U.S. range between \$500 million and \$1.5 billion; Swiss investment here at the end of 1972 was figured at about \$1.6 billion. U.S. investment in Japan, meanwhile, is estimated at \$2 billion.

Of all Japanese investment in this country, reports the Center for International Business in L.A., 75% goes into real estate, a quarter of that in California. And while the Japanese can have considerable impact on an island economy like Hawaii's, they're hardly likely to make a dent in mainland real estate (California land alone, says California Business magazine, is worth some \$500-750 billion).

Back in 1963, Hawaiian officials invited Japanese businessmen to buy three hotels on Waikiki Beach. Now the Japanese own about 12% of all the island's hotel rooms (35% of Waikiki's), five golf courses and assorted restaurants etc., totalling 8,000 acres. The anti-Japanese reactions that have followed come mainly from the native Hawaiian population, says Kanahele: "There were simply too many Japanese coming in too soon with too much money."

In California, the major worry seems not that the state will get too much money, but that it won't get enough. James Daley, executive director of the Calif.

Commission for Economic Development, writing in California Business, worried that the West in general—and California in particular—is being "out-hustled by Eastern, Southern and Midwestern states for the favors of trade and direct investments."

Japanese now own about six California golf courses and about as many hotels, mostly in Southern California where companies like Sony of America, Inc. have invested in manufacturing plants. Altogether, there are just more than 20 Japanese companies with facilities in California.

There's been something of a slowdown in land investments recently, however, following new guidelines issued December 15 by the powerful Japanese Ministry of Industry and Trade. The "administrative guidance" coming in the wake of economic turmoil caused by the international oil situation, prohibited unapproved investments in overseas real estate and leisure related projects. This freeze on land investment, ironically, comes at a time when Americans are gearing up to sell.

The Oakland Chamber of Commerce's Alameda County New Industries Committee, for example, has been lobbying vigorously to attract Japanese investment, though committee official Ken Muller reports no success so far—adding that his group plans to intensify its advertising campaigns in Japanese magazines next year.

While California businessmen and land developers fight for the spoils of the investment, meanwhile, a growing number of people are fighting to cut it back drastically, through legislation. Three Congressional committees are studying problems surrounding foreign investment. Two Pennsylvania congressmen have proposed a bill sharply limiting amounts of stock a foreigner can acquire in a U.S. company. The Alaska legislature is considering a bill banning non-resident investment. And in the Northwest, much of the blame for zooming timber prices is laid with the Japanese.

In California, however, a bill which would have restricted foreign banks, particularly Japanese and Canadian, was killed under intense lobbying by some of the big California-based international banks.

What appears to be happening in California is that big banks and big business are fighting for a larger share of the international finance and business market—using the Japanese to make their own dreams of international capitalism come true.

And that's the real significance of the Japanese investment issue. The thing for Americans to be concerned about isn't an "invasion," or golf courses or hotels or sausage factories. Instead, worry about the largely U.S.-based international businessmen who want to capitalize on Japan's need to expand, and use that expansion as a way to weld a stronger Pacific Rim base for San Francisco.

Listen to the SF Chronicle last August, editorializing against the attempt to regulate foreign banks, particularly Japanese: regulation, the paper argued, "would damage the rapidly developing international banking business in San Francisco and Los Angeles to the benefit of Seattle and New York."

An official of Japan's Ministry of Industry and Trade at the SF Japanese Consulate reiterated this point, telling me that if San Francisco is to become more of an international center of capitalism, it "will need Japanese help to do it."

Japan, of course, confined to a resource poor island nation, cannot help but go along with the Americans. "The United States is the one with real economic power power," a Japanese executive of Nomura Securities told me incredulously when I asked about American wariness of Japanese investment. "I don't think Americans realize they have that power and that is why ordinary Americans might be worried about Japan."

Japanese business, it's clear, is in America because the American government and business community wanted it here—and for all the wealth the new Japan may have, unfavorable reactions in the U.S. can be devastating. Given Prime Minister Tanaka's recent experiences in Southeast Asia—and given America's top dog position economically—foremost in Japanese thinking is how to avoid becoming the scapegoat for public hostility. The Japanese may have greater visibility here than ever before, but they tread very lightly—and primarily at U.S. invitation.

If there is an "invasion" from Japan, it's being planned, directed and encouraged right here. ■



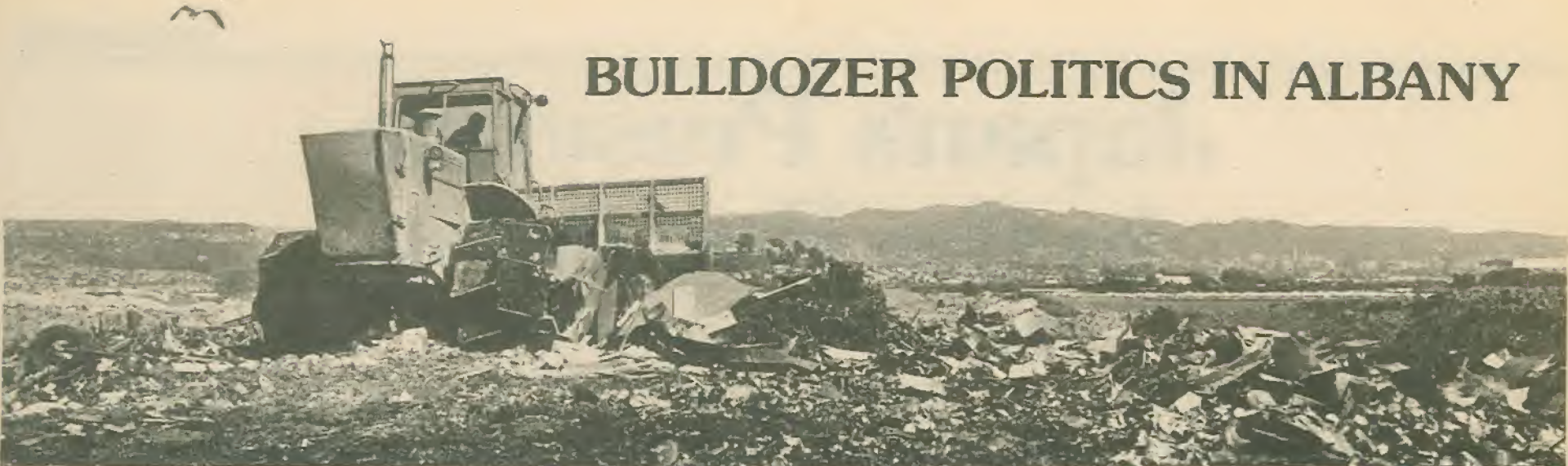


Photo by Peeter Vilms

# BULLDOZER POLITICS IN ALBANY

By Joel Kotkin

**L**ong a quiet neighbor of turbulent Berkeley, Albany is an unlikely place for a major political confrontation. The tiny city (15,000) is overwhelmingly white, middle-class, with a strong Italian minority, Democratic by registration and conservative in orientation. For the past few decades business-oriented politicians have held power, pushing through minor development over occasional opposition.

But recent years have seen the arrival of a new breed of high-powered developers in the once sleepy city, many lured by its virtual last-on-the-Bayfront position: it and Emeryville were the only two areas exempted from the constraints of the 1965 act establishing BCDC and subsequent controls. The developers have brought to Albany a major controversy over the town's future, complete with a challenge to traditional political powers.

On Apr. 9, an important round of the battle takes place: a municipal election to fill two vacancies on the five-member City Council. The issues splitting the two challengers from their two challenges: environmental quality and governmental ethics.

The most obvious example of the new development push is the Albany Hill 2,500-unit highrise condominium whose construction has already deeply scarred the hill's western front. The creation of Puerto Rico-based Interstate General Corp. (IGC: see box), the hill project is the pride and joy of the City Council majority which, utilizing the developer's figures, sees a big tax bonanza.

On Albany's Bayfront, in 1963 the city negotiated a confidential agreement with a dump operator, Donald Re, to fill 100 acres of Albany tidelands. The BCDC exemption allowed this fill to continue, but the State Lands Commission has worked to stop it on grounds that the tidelands were originally deeded in trust by the state. Result: a long, still unresolved legal fight.

Meanwhile, the city contracted local consultant Leon Rimov (who owns several key parcels on the hill) to draw up a development plan (adopted in 1969) for the tidelands. BCDC's Alan Pendleton calls this "a pipe-dream plan;" it calls for creation of several land-fill islands, each with a specific use. Of 105 acres covered,

62 would go for "commercial recreational facilities" (motels, restaurants, specialty shops). One island would have a nine-acre parking lot—nearly twice the total space (4.76 acres) allotted for native wildlife.

Pat Griffen, one of the two environmentally-oriented candidates, wants the dumping stopped immediately, with a public park on existing fill. But City Administrator James Turner insists that the Rimov plan is "still contemplated to be completed" once "all the legal barriers that are being thrown in our direction" are overcome.

Fill operations continue, meanwhile. The Albany Land Fill Co. pays the city 3% of its reported gross from its private operations, while Albany pays the company a \$2,000 fee to accept city garbage. (In comparison, Berkeley's landfill operation pays the city 6% of its gross plus \$3,750/month.) This sweet contract in Albany also features long-term leases for the land fill company, whose stock, according to 1971 figures, is totally owned by Vincent Nicora (a relative of incumbent Councilman and candidate Joe Carlevero) and other members of the Nicora family.

For reform candidates Griffen and Mike Gleason, the ethics issue may prove more effective than detailing

development damage already done. Griffen, for instance, points to the unprecedented printing, by the city, of a 20-page glossy "Progress Report" hailing the achievements of the present regime—and dotted with pictures of the incumbents, including candidates Carlevero and Mayor Howell.

The brochure cost nearly \$3,000 just to print, plus costs of the city staff who put it out and firemen who distributed it as part of a training "exercise." Griffen considers it virtually a "political brochure"; City Administrator Turner retorts "I've never seen anything more removed from the political arena in its development."

Howell, with 22 years service and Carlevero, with 12 may well survive the challenges of their two main rivals, neither of whom is over 30 or has ever held elected public office. But both reform candidates hope to show the average homeowner in this basically conservative town that the development-minded council is the greatest threat to their way of life. Pointing to spot-zoning for apartments granted by the city, as well as the Hill project, Gleason—who grew up in Albany—charges the council's actions could change Albany "from a family kind of place to a high-class renter atmosphere."

## Corporate Big Guns on Albany Hill

Who's behind Interstate General Corp. (IGC), the big new developer in Albany? On paper, it hardly seems to exist—not in Alameda County records, not in Dun and Bradstreet, Moody's or Standard and Poor's; none of its directors appears in biographical parts of major corporate guides.

According to New York corporate sources familiar with IGC, the company is a front for Bessemer Securities, a New York-based company dominated in turn by the powerful Phipps family, whose estate, according to Fortune, was worth some \$300 million in 1960—and whose ties may lead to the White House. Phipps, a director of Texaco, was mentioned in a major expose done by Newsday in October 1971 in connection with his involvement in the "Horse Council," a wealthy and powerful racing horse lobby.

The Newsday article also reported Phipps' son Dinny

was involved in a 1967 Florida land deal which proved highly profitable to Florida banker Charles "Bebe" Rebozo. The article raises the question of whether the transaction aided Phipps and other members of the "Horse Council" in persuading Richard Nixon, Rebozo's friend (and witness to the land deal), to work against a Congressional tax reform measure then threatening the Council's interests.

More recently, Owen Phipps' wife served as co-chairperson of the Finance Committee to Re-Elect the President.

In Albany, IGC's representative, Gene Hill, was allegedly active in the land transaction that helped Councilman Hubert Call strike it rich on Albany Hill. Refusing to comment on the land case, IGC's Hill did assure me that "we don't get involved in politics." ■

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## Anais Nin on San Francisco



Anais Nin

"In my life today there is a freedom of emotion, a keenness of sensation, an explorative, adventurous attitude which is mine."

—From "Diary of Anais Nin, Volume Five, 1947-1955"

*Ed. note: The fifth volume to Anais Nin's diary, to be published in hard cover this April, covers a period while she lived in Acapulco and California, occasionally New York. During these years she lived for a time in San Francisco; the sections of her diary below, excerpted by Barbara Freeman, come from her San Francisco days.*

*Nin will return to the Bay Area for one of her increasingly rare public appearances on April 7, to speak on "Women of the Future" as part of a day-long program, "Female of the Species," at the Palace of Fine Arts. See Calendar for details; Nin's presentation is scheduled for 7:30 pm.*

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From the forthcoming "Diary of Anais Nin, Volume Five, 1947-1955" published by Harcourt Brace Jovanovich, Inc.

### Fall, 1948

In San Francisco, walking around Ruth Witt Diamant's neighborhood, I looked into a vast garden and saw a tiny Japanese teahouse which looked unlined in. I visited the old couple who owned the estate and they agreed to rent it to me. But it was left to me to empty it of trash kept there for many years, old newspapers, old magazines, broken furniture, discarded valises. It took many weeks to clean, to paint, and to install a shower. I loved the teahouse. I felt I was living in Japan. But winter came. The teahouse had no heat and was terribly cold and damp in the middle of so many trees, vines and moss. My health forced me to give up my beautiful teahouse I had worked so hard on and move into an apartment which had a huge central fireplace and received sun all day through big windows overlooking the bay.

This reminded me very much of looking for a gypsy wagon with Gonzalo, then a houseboat, as if I always wanted to live outside and beyond the reality of the place where I was.

Ruth comes every day to tell me it is my duty to the community to go to gatherings, parties, et cetera. But my feeling is that my duty is to write. If I go out every night, I cannot work well the next day.

It is not imagination which stirs in the blood obscurely at certain spectacles, certain cities, certain faces; it is memory. Some memories lie dormant, like hibernating animals, atrophied memories, but others survive in the genes and easily reappear in the present. Idea of memory can be persistent. I think of it all day. I believe the body carries cells of memories down through the ages, in the same way it transmits physical traits. These memories lie dormant until aroused by a face, a city, a situation. A simple explanation of "we have lived this before." Of recognition and familiarity. Racial and collective memories have continuity, forming unconscious layers.

In California the white buildings, the sun and the palms re-create Cuba for me, childhood memories of sea, of gaiety, and of a kind, caressing climate.

Have I walked away from my demons?

In San Francisco I can work better. I am not dissolved in nature.

Exhausted with writing, and with the conflict of making a riverbed for the flow of the diary so that it may not seem like a diary but an inner monologue, a series of free associations accompanying the life of several characters. Not yet solved. The diary cannot be published in its entirety. How can I convert it into a Joycean flow of inner consciousness?

Last night I wanted to give up writing. It seemed wrong to make a story of Gonzalo. I felt the inhumanity of art. I thought of my fictionalizing of Paul in *Children of the Albatross*. It destroyed nothing. It touched his heart. The story of Gonzalo may be the only undestroyed image of him, because he set about to destroy himself. It may be an inspiration to other Gonzalos not to destroy themselves.

Last night I was a woman, hurt by memories and acknowledging the ever recurrent continuity of love. This morning I am a writer and have come to terms with the woman by saying: "It must be sincere, it is fiction but it must be sincere, it must be truthful to the feelings if not to actual facts." And I worked gravely, sincerely.

In my fiction there is no death, as there is occasionally in the diary. Do I extract the death-dealing parts? Shall I go to the end this time and describe dissolution and death?

One handles truths like dynamite. Literature is one vast hypocrisy, a giant deception, treachery. All the writers have concealed more than they have revealed.

But paradoxically, we create fiction out of human concern for the victims of the revelations. This concern is at the root of literature.

### Winter, 1948

Of the fragments I did in San Francisco only a few survived. Nothing of what I wrote in Acapulco. Out of one hundred pages only twenty are good. I am only beginning now to work seriously.

To write is to descend, to excavate, to go underground.

Humanity and art were always opposites for me. When will they integrate? I see that when I want to be human, I have to slacken the tension which I always feel in my dealings with the world, in my work, and not in my diary or in my love.

I can feel it now, how I have to loosen the overcharged tensions which created a kind of precious stone, and petrified the blood. It was the Petrified Forest of Fear, always. Now when I strike in writing, I say: too high, too high, and I try to lower my tone. Even if I am inventive, creative, innovative, I still feel I have to rid myself of the influence of the beliefs of the men I knew. I was influenced by Henry's anarchy and amoralities. I was influenced by Gonzalo's dogmatism and prejudices, his blind acceptance of Communism. I was influenced by others' admiration of classical literature and music and their suspicion of modern contemporary writing.

The feminine desire to espouse the faith of those you love as I espoused my father's and then my mother's. I only swerved from each as my love changed. I swerved from admiration of my father's values to that of my mother's. But I am slowly finding my own. In my life today there is a freedom of emotion, a keenness of sensation, an explorative, adventurous attitude which is mine.

### Spring, 1949

San Francisco.

At six o'clock the electric clock buzzes and makes me jump. In the long, wide bed I turn from my left side to see through the slit of the Venetian blind a little garden stretching up, filled with flowers, the reflection of a ceiling of fog. On these cold mornings duty tears me out of the warmth, cuts the sleep, sending me out of bed to wash my face and comb my hair and button on my dress and sweater. I start the coffee and light the oven for the rolls. I turn on the button which gives heat. I open the Venetian blinds. The fog has lifted and I see the bay, the bridges, the ships, the other white houses, children starting off for school, garages opening like the jaws of monsters to let out the cars of people going to work. I see women waiting for the bus. The clouds of San Francisco are not airy like those of France; even when cotton-colored, they seem charged with future rain and storms. When the sun's rays pierce through them it is like the aura of God in ancient paintings, a shaft of illumination transcending darkness. It will hit a group of houses which look as white as Mediterranean houses, but leave the rest gray and rather ominous. The sun gives no assurance.

Then I go to work.

At eleven o'clock the postman comes. I await news from Dutton. I sent them a few weeks ago my new book, *The Four-Chambered Heart*, the story of Gonzalo, fictionalized, without the sordid ending, for Gonzalo, like June, had the power to descend to the greatest vulgarities when he poisoned and degraded in one instant of destructiveness all the romance and idealism he built up over the years. In one moment of anger he could corrode nine years of poetry and romanticism.

### Winter, 1949-1950

In San Francisco I gave a reading at an art gallery. I met Bebe and Louis Barron. They wanted to make recordings of my readings. They came to the white apartment. Bebe was pretty, with large dark eyes and floating black hair, and a gay, smiling nature. Louis was more reflective and hesitant. They carried the heavy equipment. We worked for hours, reading stories from *Under a Glass Bell*. They had already recorded Henry Miller and Aldous Huxley. They were starting a series called *Sound Portraits*. They were skillful and lovable to work with. We ended up friends. Josephine Premice walked in, and we tried one record with her voice and drumming in the background creating rhythm sounds for *House of Incest*. It was strange and dramatic.

### Spring, 1951

With all its charm, San Francisco was damp and cold most of the time, and the doctor advised me to find a warmer and drier climate. Sierra Madre, near Los Angeles, seemed ideal. I had driven through it and smelled the orange groves, and the place I chose at the foot of Mount Wilson was still visited by forest animals. It was sunny and dry. It had very beautiful and very old eucalyptus trees, and seemed like a wonderfully peaceful place in which to work. ■



# The Poetic Voice of Feminism

Raising the lyrically clenched fist

By Jeanette Foster

"Teaching women to write poetry is like putting a lighted match to kerosene," says Susan Griffin, who teaches a poetry class at UC Extension. "The potential for women to speak out is there, they just have to believe in themselves."

"Yet genius of a sort must have existed among women as it must have existed among the working classes... but certainly it never got itself onto paper. Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman."

—Virginia Woolf, 1928

"There has always been poetry in woman. It just took the women's movement to bring it out."

J.J. Wilson,  
Sonoma State Women's Studies Program

The women's movement, besides liberating women from their traditional roles, has also allowed women to take themselves seriously as poets. Not only are excellent women poets beginning to emerge, but they are introducing a different kind of poetry, bringing it out through their own small presses—and unlike many men poets, helping each other

through workshops, readings and publishing ventures.

The poetry that has come of feminism differs sharply from what academic circles consider "poetry;" it's more down to earth, personal and private. For example, Susan Griffin expresses the feelings of many women in her poem, "An Answer to a Man's Question, What Can I Do About Women's Liberation?":

*Wear a dress*

*Wear a dress that you made yourself, or bought in a dress store.*

*Wear a dress and underneath the dress wear elastic, around your hips, and underneath your nipples.*

*Wear a dress and underneath the dress wear a sanitary napkin.*

*Wear a dress and wear sling back, high heeled shoes.*

*Wear a dress, with elastic and a sanitary napkin underneath, and sling back shoes on your feet, and walk down Telegraph Avenue.*

*Wear a dress with elastic and a sanitary napkin and sling back shoes on Telegraph Avenue and try to run.*

*Find a man.*

*Find a nice man who you would like to ask you for a date.*

*Find a nice man who will ask you for a date.*

*Keep your dress on.*

*Ask the nice man who asks you for a date to come to dinner.*

*Cook the nice man a nice dinner so the dinner is ready before he comes*

*and your dress is nice and clean and wear a smile.*

*Tell the nice man you're a virgin, or you don't have birth control, or you would like to get to know him better.*

*Keep your dress on.*

*Go to the movies by yourself.*

*Find a job.*

*Iron your dress.*

*Wear your ironed dress and promise the boss you won't get pregnant (which in your case is predictable) and you like to type, and be sincere and wear your smile.*

*Find a job or get on welfare.*

*Borrow a child and get on welfare.*

*Borrow a child and stay in the house all day with the child, or go to the public park with the child, and take the child to the welfare office and cry and say your man left you and be humble and wear your dress and your smile, and don't talk back, keep your dress on, cook more nice dinners, stay away from Telegraph Avenue, and still, you won't know the half of it, not in a million years.*

Susan Griffin, author of the books "Let Them Be Said" and "Dear Sky" and poetry instructor at UC Extension, told me, "If you asked anyone who is under 23 and raised in our education system if they like poetry, they say no. What they mean is that they don't like that stuff that was forced on them at school."

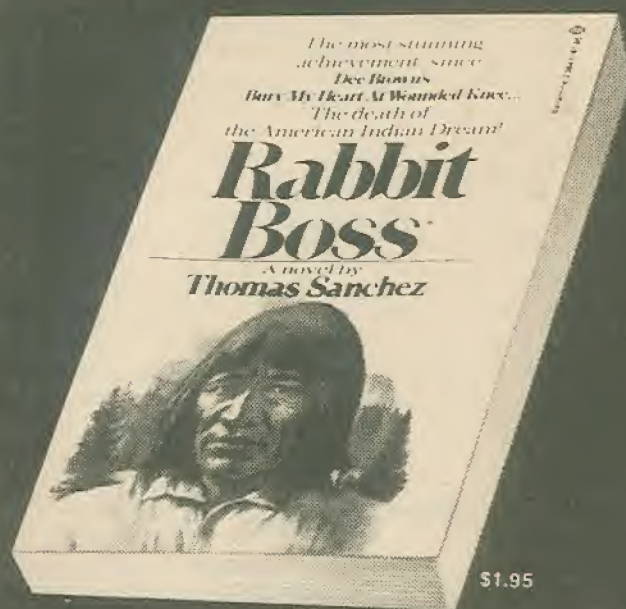
Kathleen Fraiser, director of the SF Poetry Center, teacher at SF State and author of "What I Want," agreed. "Women's poetry is more personal and direct. It's a place women can be truthful. They are talking to a new self, and they don't have to cheat or lie. Men have expressed different kinds of things that are compelling to them. But it's really exciting to find a different kind of energy in women that's wanting out, and it's great that this feeling is growing among women. It used to be that women's poetry was considered 'feminine,' which was a put down by men, because women poets were considered not as intellectual or as close to great issues."

As this new poetry emerges, women are writing about subjects they've never touched before. "Women are opening more doors with their writings now," Griffin said. "What were taboos before or invisible barriers embedded in the psyche are now the subject of poems."

Pat Parker, for example, in her poem, "For Willyce," writes on women's sexuality:

*When i make love to you  
i try  
with each stroke of my tongue  
to say i love you  
to tease i love you  
to hammer i love you  
to melt i love you*

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a woman  
has done,  
again.

One of the reasons women are able to write about generally taboo subjects such as their sexuality, bodies, child bearing etc. is that they are publishing their own works by small presses. Just as underground newspapers often were the vehicle for avant garde writings of the 60s, small presses are emerging as the catalyst for women's poetry in the 70s.

"We couldn't find an established publisher to do our book," said Janice Mirikitani, who, with a group of women from the Third World Communication group, published "Third World Women," a collection of their poems. "Editors don't want to take a chance with unknowns, or new material. They aren't in touch with what people want to read, only with what has been proven will sell."

Susan Griffin adds, "Even though feminist literature has proven to be in demand by the success of several books and magazines, male editors still won't publish women's poetry for fear or terror of women finding out the truth about their lives."

### SMALL PRESSES MAKE A DIFFERENCE

Some women have actually set up their own presses and are doing the job themselves (see pg. 13). Pat Parker, who has been published both by Shameless Hussy Press and the Women's Press Collective, told me, "There's been a change in women's poetry since women have realized that in a male publishing world you have to sell your ass to get published and work by women isn't considered valid."

In publishing their own poetry, women have discovered a new dimension in their work. "We found the process of putting the book together as important as the product," Mirikitani told me. "Through our collective efforts, not only did our works get out, but also we generated new skills and grew stronger because of our efforts."

Sara Armstrong and Carolyn Naranjo decided to publish a collection of women's poems on a \$300 budget. "I tried to gather a sampling of women's poetry," Armstrong said, "and get as many women in the book as possible."

Their book, "Anon," is a collection of over 50 Bay Area women poets, most of whom had not been published before. The poems came from women hiding away in clerical jobs, in dental offices, housewives, students, mothers, waitresses etc.

Other women with presses are publishing forgotten women poets from the past. Pat Diensfry and Marina Bostedt, members of the Berkeley Poet's Co-op, are printing the original and a translation of Margherita Guidacci's poetry.

Besides printing books, women poets are helping other women poets to get published. Pat Parker, author of "Child of Myself" and "Pit Stop," commented, "The response of women to poets was so great after coming out of that male competitive scene in poetry. Women are very supportive and not into putting people down."

Alta, of Shameless Hussy Press, has been one of the biggest influences and encouragements to Bay Area women poets, a major factor in encouraging women to write and get published since the start of the women's liberation movement. She has published books by Pat Parker and Susan Griffin and was instrumental in helping establish Sonoma State College's excellent Women's

Studies Program. And, remembers Griffin, "Alta was one of the first people who had readings of all women poets back in 1969."

Other well-published poets, such as Jo Miles and Kathleen Fraser, also have helped women get published through classes, group meetings and readings.

"Teaching women to write poetry is like putting a lighted match to kerosene," says Griffin, who teaches a poetry class at UC Extension. "The potential for women to speak out is there, they just have to believe in themselves."

Griffin's poetry class at UC Extension has grown into a writing group, now pub-

In Berkeley, women can meet at an informal women's workshop that grew out of the Berkeley Poets Co-op, 2824 Klesey, Berkeley. For more than a year women have been gathering every other week to read and share their poetry with each other.

"Some women just got together," Pat Diensfry told me, "and we decided we like the feeling and want to still be in the co-op but want a time for ourselves too. The difference between the regular Co-op meetings and our own meetings is hard to pin down. But our meetings have a more personal tone, a privacy, enclosure, it's a lot of intangi-

as Cody's or Moe's in Berkeley ask women to read.

Even though small presses have made it possible for more women poets to get their work into print, feminist poets still face serious problems—because these small presses have a terrible time with distribution.

"The distribution has been lousy," says Griffin. "For a long time Cody's wouldn't take us. Books Unlimited would take us one week, and not the next. It was complete discrimination, because we would sell out every time.

The Co-op would give us excuses that poetry doesn't sell, or they don't handle small presses. The men were just unconsciously terrified at the realization that the women's movement was selling."

Women from the Third World Communication group carried their book around from store to store, trying to get people to carry it; in almost every case when a store took it, they report, it sold out. The Women's Press Collective made a special trip across the country, stopping at women's bookstores and centers, trying to establish a continuing distribution system for women's books, especially small press books.

Meanwhile, the feminist poets continue to face economic discrimination. "Kay Boyle still has to teach for a living," Griffin told me bitterly. "Miles and Olson are very famous and very old, but they still have to teach. That's how this country recognizes its women poets."

### SPREADING THE WORD

The efforts and partial success of women poets working through small presses, though, is starting to spread to other groups long discriminated against in the literary world. For example, Third World Communication now plans another book, "Third World Voices," as a result of the success of "Third World Women."

"The resources in the community are so fantastic," Janice Mirikitani said, "it makes me furious that so much creative talent is going unheard. It's time we do it ourselves."

Another small press success story is Kathleen Fraser, whose first two books of poetry were published by small presses—which brought her to the attention of McGraw Hall, which has just published her latest work.

One of the best features of the women's small press, the low price of their books, allows the poetry to reach a new audience, women who haven't been able to afford poetry books before. Pat Parker, a veteran of working with small publishers, told me that "the books cost just as much as the costs of printing, cheap labor, paper etc. We try to keep it in a \$1.50 price range. Once Glide Press published some poems of mine and when I saw the galleys I flipped, the book cost \$11. None of my friends could afford that, even my mother couldn't afford that. I'd like to know who can afford to buy my poems for \$11. Not my audience."

In the Bay Area, and to a lesser extent around the country, the slow and sometimes tedious effort of getting works published and distributed through small presses is finally beginning to win some successes. With these successes, and with the tremendously expanded visibility of feminist poetry, it's easy to conclude that this really is a new art form.

But, as Susan Griffin makes the crucial point, "it's important to realize that this is nothing new. Women have written poetry before, women have discovered the same things before. It's only by realizing this and realizing again that those women were repressed, that we can really understand our struggle."



Bay Area women poets: (top left) Janice Mirikitani, of Third World Communications; (center) Susan Griffin, of UC Extension women's poetry class; (right) Pat Parker, author of several small press poetry books. (Bottom) Members of the Poetry Center: (left) Barbara Wright, exec. secretary; (center) Kathleen Fraser, director; (right) Mary Oppen, printmaker.

Photos by Connie Hwang

lishing a journal, "Wild Iris Review," a publication of women's works without any preconceived ideas of what published material should be. "It's a wild growth of women," Griffin told me.

She also added, on teaching, that "I advise taking poetry classes to help improve your writing. However, women should be wary of studying with a male teacher. The majority of men don't appreciate or understand women's poetry. They may find it threatening or damaging to their ego. Women should find a women's writing group or set up their own."

Griffin herself has been helped along by many women poets. "Alta and I went to college together," she said. "The feeling among women then was that there could only be one woman poet. Whenever one of us would get a poem published, the other one would react out of fear or dread, feeling that there can be only one woman poet—and she's taken my place."

She lists many women poets who have helped her work and helped her get published. "Besides Alta, who published my first book," she recalls, "Tillie Olson encouraged me and showed me places to look in my life that made me write. Kay Boyle taught me discipline, hard work and to take myself seriously. Jo Miles was extremely supportive when I studied with her. She worries about you and your writing. And J.J. Wilson has helped both my sister and myself in not only our writing but also as a source of activity and knowledge."

J.J. Wilson, who helped set up the Women's Studies Dept. at Sonoma State, still teaches women's poetry classes, and works with the Women's Center in Pengrove, which also offers writing workshops for women.

bles like understanding and willingness to listen.

"Our emphasis is on reading, or a spirit of sharing something that is really private to all of us. I recommend it for women poets to meet people and hear different poets. Especially if women feel isolated, it's a way to get out, and get a chance to read your own poems."

Another place women can read their poetry is Intersection, 756 Union. Barbara Gravel, in charge of Women's Night, every Thurs., explains, "The bulk of our poetry is for women who haven't had an opportunity to read before. We are open to all women, Third World women, gay women, middle class white women, young women. Just about our only requirement is that women take themselves seriously. We are poets, sharing each other's work. We have a small grant now, and are able to pay the women who read here; before we've just been passing the hat."

Gravel also teaches a weekly workshop in poetry at Intersection; fees are on a sliding scale, and can be covered by working at Intersection. The workshop has had tremendous success getting women published in various poetry magazines, including "Moving Out" (Detroit), "Tree," "California Quarterly" and "Broadside."

There are many other places to hear women's poetry around the Bay Area. Feminist bars, for example Scott's Pit (10 Sanchez) or Joanna Griffin's bar (1369 Solano, Berk.) have occasional benefit poetry readings. On the UC-Berkeley campus, the Women's Caucus sponsors poetry readings in Wheeler Lounge; the Poetry Center at SF State features women poets in Thursday noon readings. And various bookstores, such



# Women's Library in Search of a Home

By Jeanette Foster

**H**ave you ever gone to a women's center, or sought help from a women's legal service, or used a women's resource guide? Have you ever read an anthology of women's writings, gone to a women's group or taken a women's studies course? If you've done any of these—or just about anything else connected with the women's movement—chances are you've been seeing the direct results of a unique, and little-known, Berkeley institution, the Women's History Library.

Founded six years ago, this library has been the only center of information in the entire country that has systematically collected, preserved and distributed historical and current material on the women's movement. But now, just as that movement has firmly established itself, this pioneer library seems about to go under.

"Since July 1, the library itself has had no operating funds or staff to carry on its work," says Laura X, founder and director. "Actually, the handwriting on the wall became evident in January 1971 when the library was forced to become a membership organization due to shortage of funds. Members were people who donated time, supplies or money and were entitled to the library's materials." The membership system hasn't been enough, though, (only 2% of the budget) and unless another institution can take the library's materials over, the whole thing is scheduled to go into cold storage September 30.

The Women's History Library had its beginnings in a sexist remark. Back in 1968, a male professor at UC Berkeley raised objections to a proposed women's studies course by saying, "Oh, is there really enough about women to fill a quarter course?" In angry response, Laura X and 16 other women and men did some quick research and, three days later, produced a pamphlet, "Women in World History," which listed more than 1,000 women and their roles in history.

After the pamphlet was circulated, women from around the country began flooding Laura with material on women, everything from diaries and letters to graduation books, autobiographies, even clippings.

"We felt we needed a vehicle to get all this information out," she recalls. "Because of the isolation the women spoke of when they wrote us, we wanted to share everything we had with them. First we printed a newsletter, Spasm, in 1969, which at that time was the only national women's periodical. In 1970 we tried a newspaper, It Ain't Me Babe; the first women's movement newspaper. When it became impossible to get the burgeoning amount of information out through them, we tried publishing comprehensive catalogs, which grew to 267 pages by August 1970. Since then, we have only been able to update sections of the catalog, in the form of directories."

The library grew along with the movement; "we kept trying to meet the need," says Laura. "We were the women's center, legal center, abortion center, ride center, crisis center, we were everything."

## OVERGROWN ITS HOME

The entire time, the library has been squeezed into Laura's small two-bedroom house on Oak St. in the Berkeley hills, because the staff decided the backlog of work was so great that any extra money should go to hiring more staff and not to rent. So the inside of the house bears little resemblance to a house anymore at all. Every bit of space is used for library materials. The walls are lined with them; boxes cover the floors; closets are piled high. Even the fireplace has been filled with books, the shower houses women's studies material and Laura's bedroom, her last refuge in her house, has been taken over by overflowing library materials.

In a tiny pantry-like space off the kitchen, the library produces its pamphlets, for example "Directory of Women's Periodicals: Journals, Newspapers and Newsletters," "Directory of Films by and/or About Women," "Female Artists Past and Present," etc.

The library also has the only complete collection of women's serial publications (newspapers, newsletters and journals), about 600 different titles, 5,500 issues. There are also donated tapes, from interviews with Anais Nin to poetry by Marge Piercy.

From this cramped headquarters, the Women's History Library has had an enormous impact on the women's movement, particularly in the Bay Area. "Women used to hitch down from Petaluma when they were dreaming of a women's program at Sonoma State," Laura remembers. "Now they have one of the best programs in the country. And the books we've helped, I can hardly think of any we haven't helped. As early as 1969, the first women's studies anthology, "Masculine/Feminine," edited by Betty Roszak and Theodore Roszak was compiled from our files."

During the library's first two years, they collected everything from tear sheets from McCall's to reprints from professional journals. When it finally became clear that such a comprehensive approach would only bury them, they decided to concentrate on hard to find material such as leaflets, manifestos, position papers, term papers, theses, diaries and letters and taped biographical interviews.

Still, the library maintains an exhaustive clipping file; losing that continuing service, Jennifer Sughrie, volunteer co-ordinator told me, will be "the saddest part of the library closing. We have more than 2,000 topical files grouped under major headings, like women's organizations, women in different countries and ethnic groups. Each is composed of clippings catalogued both by publication and by subject, and the articles come from all forms of the media—from a mere mention of women in the New York Times to entire articles written by women published in feminist journals."

Since these clippings are perhaps the best documentation of the growth of the women's movement, putting them all on microfilm is the last big project the library aims to complete. And since no one seems willing to put up enough money (\$263,000) to have the microfilming done outside, the women of the library are trying to raise a smaller amount (\$50,000) for film and supplies; then the work of preparing files and filming will be done by volunteers. "At least this way," says Laura, "the work of the thousands of women who have donated the materials will be preserved. Microfilm is inexpensive enough

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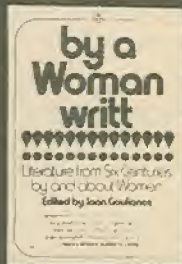
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for the budgets of many libraries that it makes it possible for thousands more women to use the material than could ever use the originals."

What's going to happen to the rest of the Library, or to the work it has been doing to continuously document the women's movement? "We've approached or been approached by Sacramento State College, Mills College, the University of San Francisco, Holy Name, Stanford, UC Riverside, UCLA, Northwestern, UC Davis, UC Berkeley, College of Marin, and the New York Public Library," Laura told me. "But the biggest problem is that none of them have the money to cover the \$300,000-400,000 yearly budget, as analyzed by the UC Library, or the 4,000 square feet of space for a library of this size."

Money and space, the problems that now seem fatal to the Women's History Library, have plagued it from the start. Laura incorporated the library as a non-profit, tax-exempt institute, the Women's History Research Center, in order to bring in tax deductible donations, public funds and work-study students. But the real support for the library came from Laura herself, \$200,000 from her inheritance.

### NO OPERATING MONEY

"I had the idea that women shouldn't have to volunteer," she recalls now. "So I paid them, until my money ran out."

Most of the money—inheritance and small donations—ran out in January 1971; for the next 2½ years half the part-time staff pounded the pavements, trying to extract funds from foundations or corporations in order to raise enough funds to hire a permanent full-time staff to reopen the library to the general public. But back at the office, the rest of the part-time staff could barely keep up with sorting out incoming material and distributing the information through directories.

When it became apparent operating funds wouldn't be forthcoming, Laura wrote an article called "Grow Your Own" that appeared in the January 1973 School Library Journal, explaining how other librarians could do what she had done, so other people could learn the skills of setting up such a library and could start their own.

"We never wanted to be unique," Laura explains. "We wanted to decentralize by having people learn our skills and spread them to other institutions. Because, even though we were set up to be used by everyone in the country, we really wanted to reach women in between universities or women's groups. Women who were isolated. Those were the women who needed responding to and we were the only institution in the country answering their letters."

Though it was closed to the public, the library's rapid expansion reflected the growth of the women's movement in general; by 1973, the annual budget reached \$150,000. The summer brought 30 full-time staffers on work-study funds, with the federal government paying 80% of their wages and 40 part-time volunteers; people worked in shifts at the library 16 hours a day, seven days a week.

But, as virtually anybody working on non-profit alternative action programs is painfully aware, the past several years have been bone dry for outside funds, whether from foundations, corporations or government. This squeeze hits the library from a number of directions: no direct contributions, drastically reduced federal funds for work study, cuts in university budgets



Members of the Women's History Library's staff: Nina Torell (standing), bookkeeper; Jennifer Sughrue (center), volunteer coordinator; and Sara Armstrong, office coordinator

which prevent libraries from either taking over the Women's History collection or even supporting it by subscribing to its microfilm service.

"Last July we finally got money to go out of business gracefully, which means money for an intern project to teach people our skills and money to start microfilming all our files," says Laura. But there wasn't even enough to completely cover these two projects.

"This can be a people's library if made to work," says Jennifer Sughrue, who started as a volunteer and now is one of the few remaining staff members. "It's not available to the public now because it's important to finish our work in order to make all this material available later. Right now, we don't have the staff, space or time to take in the public. We're pushing just to microfilm everything before we close so there'll be a record someday of the women's movement."

It is this record which is the real point of the Women's History Library; and the point is particularly dramatic because no other similar institution exists anywhere. As the excellent resource guide, the "New Woman's Survival Catalog," puts the case:

"The library is the only complete archive of materials of the Women's Movement, and also is the only complete source of information ABOUT the Women's Movement. In short, it is a priceless and irreplaceable cultural resource. If anyone had assembled a comparable collection of materials on a topic of interest to men, say the Civil Rights Movement of the 1960s, you can bet that by now it would be housed in a spacious, air-conditioned facility, with all the appurtenances of a modern archive, built with a grant from the Ford Foundation, the National Endowment for the Humanities, or some individual sugar-daddy like Norton Simon or the Uris Brothers.

"Do we have to belabor, at this point, the necessity for women to retain this resource in their own keeping? The only way that we are going to do so, is if we take the responsibility to insure the library's survival—more than its survival: its enlargement and consolidation. Since it is unlikely that male priorities and values are going to change before the paper which records the movement's history disintegrates, this means giving tangible support, time and money here and now." ■

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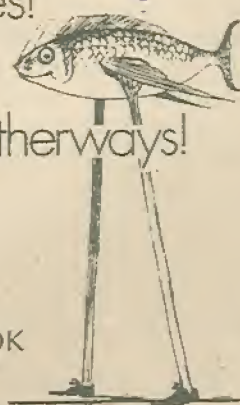
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# Women's Bookstores, Journals, Presses GETTING THE WORD ♀ OUT

## Women's Bookstores

By Nancy E. Dunn

Visit the big Macy's book department, and you'll find shelves packed with books about the occult—but only about six or seven women's titles in the whole place, scattered around haphazardly. Likewise, almost any bookstore will stock feminist bestsellers like Germaine Greer's "The Female Eunuch," but often pigeon-holed back in the sociology or psychology sections, or with generally leftist political material. It's rare for those same stores to feature much of anything in the way of women's poetry or fiction.

And that's where the feminist bookstores come in. "A bookstore run by feminists is different from a bookstore with a feminist section in it," reads a publicity sheet for one such store, A Woman's Place bookstore in Oakland. It's true: the tremendous impact of an entire store with shelf after shelf of books by, for and about women puts a glint in the eye and a glow in the heart.

There aren't many examples yet in the Bay Area—I found just five full-fledged feminist bookstores in a thorough search—but all of them have the same feel, no hard sell, generally chairs, coffee and munchies to facilitate browsing, lots of information on various aspects of the women's movement in that locale, a good sisterly reception from the staff. Below, a store-by-store summary.

**WOMEN'S BOOKSTORE**, 1455 Grant, 982-1023, 12-6 everyday. Behind the Wonder Woman portrait stationed prominently in the window, the best selection of feminist literature in SF. Mauna, who opened the small shop five months ago, wants to expose women to literature they didn't know existed, to give them models; she fears the popularization of a few women authors will lead to a too limited knowledge of others.

To combat that possibility, Mauna intends to expand the store's collection to include "lost" women authors from China, Renaissance Italy and 13th century Japan.

Along with books, she features feminist political material and a good selection of publications. An inviting display of non-sexist children's books includes some nostalgia-inspiring old favorites. Also original artwork, posters and prints on exhibit, don't miss Suzanne Paisley's memorable oil painting of a women set against an urban landscape. Bulletin board with announcements of housing, meetings, political events.

**THE FULL MOON**, 4416 18th St. (nr. Eureka), 864-9274, Mon.-Fri. 4-12, weekends 12-12. Tucked inside the brand new Full Moon coffeehouse for women is the equally brand new Full Moon feminist bookstore; both are operated by a four-woman collective from SF State, with the aid of additional volunteers.

Opened Mar. 7, the store in this marvelously-transformed pornography theatre has a small but varied selection of books. Included: some children's books plus sections for history, fiction, Third World women and poetry (mostly small books published by local women's presses). Some books by men.

The coffeehouse and bookstore, renovated almost totally by women, are just the start of the collective's plans; they also want to hold workshops with Bay Area Women Against Rape, the SF Women's Skills Center as well as a writing workshop.

**ICI—A WOMAN'S PLACE**, 5251 Broadway (at College), Oakl., 654-9920, Mon.-Thurs. 10-6, Fri.-Sat. 10-10, Sun. 1-5. Founded in Jan., 1972 by a collective of six women, the Information Center Incorporated (ICI) has filled a big need in unifying the East Bay's feminist community. This is a spacious, warm and incredibly well stocked store, including 12 shelves devoted just to biographies.

Excellent source of local and national feminist newspapers (even one from New Zealand), hard-to-find pamphlets and reprints available for sale or reference. Also, a few recordings of feminist poetry and music, and the store will fill special orders on request.

They place special emphasis on non-sexist, non-racist children's books, placed on accessibly low shelves. There's a lending library of the most widely read femi-

nist material, with a 25¢ per week charge on each book. Women's art (posters, photos etc.) sold on consignment.

The wall-sized bulletin board is packed with notices, everything from roommates or child care wanted to social and political activities. "On Thursday, people start calling to find out what's happening on the weekend," says Debbie, part of the collective running the store. "We're in the business for women, to provide information for women"; the 11 women of the collective work on a volunteer basis, so all profits can go to expand the inventory.

**THE ORACLE**, 1024 B St., Hayward (off the street through the municipal parking lot), 886-1268, Mon.-Fri. 10-6, Sat. 10-4. The first women's bookstore—essentially the first political women's *anything*—in Hayward resides in a typical suburban shopping center next door to a beauty shop.

Marilyn, who opened The Oracle in Nov., named it after the resident seers (generally women) in Greek temples, who "always told the truth about the past, present and future." She sees the bookstore as the first step in an attempt to make our own scene so we won't have to go to Berkeley all the time.

Beyond its steadily-growing selection of feminist books, The Oracle serves as a center for organizing the Hayward area women's community. Says Marilyn: "We're trying to get into canneries, campuses and the Chicana community. We're trying to find closet feminists and get them to work for themselves and other women." Projects in the works include a possible women's center, validated child care centers at a local shopping mall and consciousness raising groups for Hayward.

Making the movement visible is the main point, Marilyn concludes; even if "people drive by and don't come in, they have to deal with the idea of a feminist bookstore on some level."

**A WOMAN'S BOOKSHOP**, 404 Town and Country Village (upstairs, next to Jepsen Studio), Palo Alto, 321-9471, Mon.-Sat. 10-6. Part of a sudden increase in women's activity in Palo Alto which saw a NOW chapter, a women's resource center and a women's self-help clinic open in rapid succession last year. Judy, who founded the store, reports the initial response was enormous and extremely enthusiastic—"One woman ran up the stairs, ran in, hugged me and said 'I'm so glad you're here'."

A gradually expanding inventory (you can make suggestions for new titles), about one-third non-sexist, multi-ethnic children's books, some of the fastest sellers in the store. Wide selection of periodicals, bumper stickers, note cards, buttons; news clippings on the wall, and there's a political bulletin board full of notices.

Other sources for feminist books:

**MODERN TIMES**, 3800 17th St. (at Sanchez), 621-2675, Mon.-Sat. 11-7, Sun. 12-6. Operated by a collective of three women and two men, "we carry anything we think is progressive." The stock is basically feminist and socialist, including many feminist pamphlets and publications and a good children's selection. Special emphasis on how-to-do-it books, for self-reliance. Feminist posters.

**UPSTART CROW & CO.**, The Cannery, 474-3822, Mon.-Thurs. 10-11, Fri.-Sat. 10-12, Sun. 10-11. Search behind the gift books in—of all places—the Cannery's resident bookstore and you'll find a respectable feminist collection. Mostly well-known standards, but some less common titles on the five shelves, like Eleanor Flexner's biography of Mary Wollstonecraft.

**GRANMA BOOKS**, 2509 Telegraph, Berk., 841-9744, Mon.-Thurs. 12-10, Fri. 12-11, Sat. 11-11, Sun. 1-7. Operated for seven years by volunteers from the Socialist Workers Party and Socialist Alliance; about one-fifth of the titles are feminist. Includes such specialties as "A Marxist Approach: Problems of Women's Liberation," by Evelyn Reed; or Leon Trotsky's "Women and the Family." Also, publications such as "Shameless Hussy Review" and a few recordings of women's rock bands. □



Women are tired of waiting for men to publish their ideas, fed up with having to compromise their writings and sick of never being actively involved in the process of getting the work out. So women have taken things into their own hands by printing their own works, publishing their own journals and running their own bookstores.

In the Bay Area there are five bookstores that are run exclusively by women for women. These stores do much more than just sell books, they are centers of activities for women (everything from organized meeting to informal gatherings). Nancy E. Dunn has also listed other bookstores which have an excellent selection of feminist books.

In the last couple of months, three new journals by women have appeared—Paraclete, Plexus and SF Feminist Journal. Mickey Friedman has interviewed the women who work on these papers on what gaps they want to fill and what their goals are. She also has included a list of other Bay Area feminist journals.

Women also have become involved in their own small presses in order to print women's books. Vicki Sufian has talked with the women who run the presses about the kinds of books they print, problems they have and future plans.

The result is that more women's works are being published, they have an access to make their views known and are able to actively get the word out.

The photo on the opposite page is Judy Grahn of the Women's Press Collective (photo by Connie Hwang).





## Women's Journals

By Mickey Friedman

*"For the personal and social health of us all we welcome examination of our new radical identity, our new sexuality, our newly reclaimed functions, and our new ideology of government and the body politic."*

—The Paraclete

*"Plexus will be a source of information and a sharing of ideas, an open conversation and the seed of something new."*

—Plexus

*"This newsletter is put together and printed by women and for women. For the purpose of: reporting on the growth and development of the women's community in San Francisco. . . stimulating political awareness/analysis of how we are doing and how this affects where we are going. . . providing a place for women to publish what they are thinking about. . . encouraging study of how we can get more space, independence, and \$ without ripping off other women."*

—San Francisco Feminist Journal

The time is apparently ripe for women's publications: three new ones have entered the Bay Area scene in the past month and a half, with avowed purposes astounding in their similarity. All three (The Paraclete, Plexus and San Francisco Feminist Journal) note a lack of communication in the local women's movement following cessation of the San Francisco Women's Newsletter; each hopes to fill the void. It might just be noted that the appearance of not one, not two, but three journals to fill a communication gap is sufficient proof that the gap exists.

Editors of all three talk in terms of an "open" publication (for which, read: 'not specifically and exclusively lesbian in orientation'). Lesbian journals, in fact, abound in the Bay Area (see list below), but except for the Marin Women's News Journal, which concentrates on Marin, an "open" women's paper, concerned with all aspects of the movement, did not, until last month, exist.

Briefly, to review the early offerings of the three new journals:

The one physically least like the other two is the "Feminist Journal." It has a book-type format, the other two are newspapers; it costs 50¢, the others 25¢; it will come out every month or so, they aim for biweekly; the Feminist Journal ran only 180 copies in its first edition, the others ran 5,000.

I also thought the Feminist Journal the most disorganized of the three. It's difficult to distinguish ads from editorials, and articles, small squibs, poems, letters and photocopies of news stories appear without much logic. A sample of the generally weak writing (first sentence of the article "Some Statements on Classism and How It Affects Us"): "The fact that the already more privileged women are the ones who have gained most from the changes that have been brought thru the women's movement is something that should not go on being ignored or allowed to continue to happen."

The Feminist Journal's first issue has a strong lesbian orientation, but the next edition is scheduled to contain articles on single mothers and rape, widening its base.

Plexus and The Paraclete, in their beginning issues, come closer to being journals for all Bay Area women, with similar conceptions of what will interest those women. Both first issues, for example, contained open letters to the Symbionese Liberation Army, and both covered Jill Johnston's recent SF lecture appearance.

Plexus began as a calendar and list of resources. Then, says Sandra, one of the editors, "it became equally important to get the news together." The seven women involved in Plexus, she continues, aim for a fairly wide scope: "There are a lot of issues that aren't classified as women's issues, but are of real concern to women. At the moment it's almost a contradiction in terms to say women's newspaper instead of people's newspaper."

The first issue of Plexus offers a variety of material including a book review (Phyllis Chesler's "Women and Madness") and a movie review ("Behind the Green Door" and "The Resurrection of Eve"). The news includes stories on midwives arrested in Santa Cruz, and on Senate Bill 39, as well as a roundup of the various Bay Area activities that took place during International Women's Week. Also: a calendar and resources list, plus an interview with KQED Newsroom's Carolyn Craven and an accompanying article on "Women in Media."

If the goals of Plexus are political and informational, the aim of The Paraclete is ideological. "I don't want reportage or current events. Nothing dated," says Rebecca Boone, who sees The Paraclete as a means for exploring radical feminist ideology. To work out a feminist ethic, value and manners." Boone wants to produce "an up-front feminist paper; anxious to get away from the feelings of sexual hysteria she sees in the movement, she looks for women who take themselves seriously and are interested in working out the way the world will be "when we start pulling our load."

The first issue featured as lead story an article by Sally Gearhart, Professor of Speech Communication at CSUSF. The article, "All the Church Needs is a Good Lay—On Its Side," was originally a speech Gearhart delivered to a pastors' conference at the Pacific School of Religion. In it, she attacks the church as a hierarchical, male-dominated structure which must be overturned.

Either Plexus or The Paraclete or both could be important to the women's movement; hopefully they won't dilute the audience to the point where neither can survive. Now that they've actually discovered each other's existence (which happened while I was researching this review, and told one about the other), there's actually a good chance the two publications will merge in some fashion.

All of the three journals are open to submissions of graphics, photos, articles and poems, though none can as yet afford to pay. Their addresses: SF FEMINIST JOURNAL, 254 Bonview; THE PARACLETE, 742 Pine; PLEXUS, 1424 Northside, Berk.

Other major Bay Area women's publications: AMAZON QUARTERLY, 554 Valle Vista, Oakl., 94610. A lesbian feminist literary journal, extremely well done. Contains scholarly articles, poetry, interviews, reviews of books and movies.

DYKES AND GORGONS, Box 840, Berk., 94704. Also lesbian feminist. Their statement in the "Feminist Journal" says, "We define ourselves in full feminism—and don't expend our efforts and emotions to relate in a personal way to 'straight women' who are currently focusing their energy on men."

LIBERA, Eshleman Hall, Room 516, Univ. of Cal. Berk. Prose fiction by feminists.

MARIN WOMEN'S NEWS JOURNAL, Box 1412, San Rafael, 94902. News, articles, poems, letters, resources, concentrating on Marin County.

SISTERS, Room 402, 1005 Market 94103. Published by SF Daughters of Bilitis, lesbian feminist organization. Has articles, a calendar, poems, lesbian news.

UNION W.A.G.E., Box 462, Berk., 94701. Published by the Union Women's Alliance to Gain Equality, the paper contains articles centered around the working woman. Dedicated to "Fighting discrimination on the job, in unions, and in society."

## Women's Presses

By Vicki Sufian

Fifty years ago, Virginia and Leonard Woolf debated whether a woman would be capable of running a press at their jointly owned Hogarth Press. Anais Nin, meanwhile, found that the only way she could get her manuscripts published was to buy a press and do it herself.

In the Bay Area, until a year ago whenever Alta, owner of Shameless Hussy Press, had a manuscript she wanted to publish she'd knock on her friends' doors, ask "Want to buy a book?" and when she had collected the \$35 or so she needed, would go home, type, design and print a book.

Today, the printing industry is still heavily dominated by men; last year, out of more than 1,000 apprenticeships in the printing and lithography trades, women held just 45. To get around the imbalance, more women are bypassing traditional learning methods, buying their own presses and teaching themselves. As the Women's Press Collective states, "It's a school where we can learn skills and new ways to work together. It is also a tool for spreading new visions of ourselves and analyses that are useful to us."

At one time, there were as many as 16 women's presses in the Bay Area, but researching this piece I could find just five still active. The others have suffered many of the same problems of similar small businesses, of course—but being "just women" compounds the difficulties. "We'd walk into a paper company," recalls Shoshanna of Mama's Press, "and they'd think we were just a bunch of dumb broads on whom they could pawn off everything they'd had around for years."

In deference to the frequently low economic status of women, the presses below generally price their books under \$2, many under \$1—but this in turn creates reluctance of bookstores to buy the books, because of the very low profit margin.

SHAMELESS HUSSY PRESS, PO Box 424, San Lorenzo. "I got into publishing because men didn't publish us," says Alta, whose five-year-old operation is the oldest local women's press. She attributes its longevity to "my determination and ambition; there aren't many people as pushy as I am." But only in the last year has she been able to rely on book sales to provide funds for her publishing ventures.

When her first book came out, Alta admits, everyone, women included, thought it was a disaster: "Women were embarrassed because they didn't think I did it well enough. They felt I was a discredit to the sex." Her publications, now praised, include a novel by Mary Mackey ("I did an entire novel by myself on my press and

thought of myself as a real hero"), poetry by Pap Parker, Susan Griffin and Lynn Lifshin and four annual Shameless Hussy Reviews.

Unlike other women press owners, Alta has published works by men: "I never thought I would, but I like Paul Mariah and his works and no male press would publish him because he was gay."

MAMA'S PRESS, 2500 Market, Oakl., 444-0258. "I see everything we print as adding to women's history," says Anne, one of five women who run the two-year-old Mama's Press. "There's so much missing history because women never had the control to publish it. Here we have space to do it."

Working in a sparsely-furnished warehouse dominated by an old iron offset press, the group has published a few soft cover books including "Let Them Be Said," a collection of poems by Susan Griffin, "true story," prose by Alta and a children's coloring book. "We're not looking for literary stars to send on to fame," says Shoshanna. "We're printing specifically for women."

With a sizable private donation, they're building a darkroom and buying some new equipment, which they plan to share with other women's presses. In addition, they intend to pass the techniques on to other women through informal demonstrations and possibly an apprentice program.

"Ideally, we'd like to do nothing but good feminist propaganda," says Anne. "But since we have five women and five children to support we also take commercial orders." Future plans: women's magazines, four-color posters, more children's books (they chose their press name to emphasize their commitment to children within a women's movement which they see as largely anti-children).

WOMEN'S PRESS COLLECTIVE, 5251 Broadway, Oakl., 658-3037. The collective began informally three years ago with the publishing of "Women to Women," an anthology of women's poetry, and became more firmly rooted with a \$500 grant from the Glide Foundation, spent to buy a press.

"We choose manuscripts that will make women stronger, works by women who wouldn't get published at all," says Judy Gahn. "We're not interested in the literary merits but whether it's essentially feminist." To that end, they solicit manuscripts at poetry readings, and get many submissions from women browsing through the Women's Place bookstore, where the collective works. "Some women walk in and won't admit they write," says Gahn. "Then they'll surreptitiously leave a poem on the desk which we later find, and it's a jewel. Women have very little confidence that they can write or that they'll get printed."

So far, the press has published 10 collections of poetry and graphics, each one individually financed by poetry reading benefits or loans from other women. They're currently soliciting manuscripts of long fiction and reference material.

JOYFUL WORLD PRESS, 468 Belvedere, 566-2787. Shirley Boccaccio writes, illustrates and publishes the non-sexist children's books appearing under the Joyful World Press name. One of the few publishers of such books, when she started three years ago it was from an economic motive—to support herself and three children, after failing to interest Eastern publishing companies. "I'd get encouraging letters from the women editors, but the final decision was always no. I later discovered that publishers think books about girls won't sell as well as books about boys."

Explaining her thoughts about the need for such books, she says, "It's disastrous educating little girls for dependency when the divorce rate is so high. Marriage would be more successful if women could freely choose instead of marrying for economic survival. They have to be educated for leadership when they're tiny."

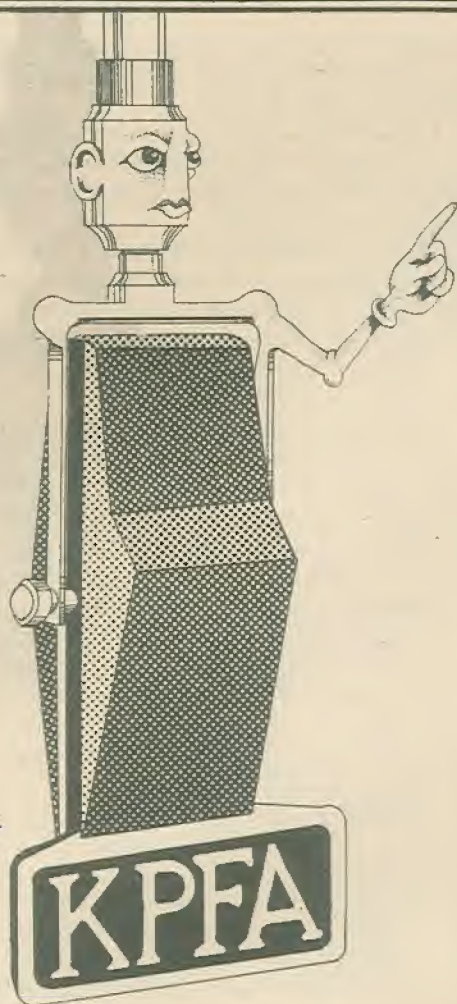
Boccaccio first expressed her rage at female servitude by creating the still popular "Fuck Housework" poster; with the poster's earnings, she published her first book, "Penelope and the Mussels." Her books, which reflect role liberation for boys as well as girls, feature Penelope, a resourceful, adventurous, aggressive little girl surrounded by a family of a boy, a salamander and a racoon, none of whom are threatened by her leadership qualities.

CLIPPER/SANCHEZ PRESS, 1250 Sanchez, 647-9396. An informal storefront with neighborhood kids tricycling in and out houses this fine printing press. Unlike the other women publishers I talked with, the five owners here were very casual when they first pooled their money to purchase a letterpress; the whole thing was to be just a hobby. They were more interested in the craft of fine printing, made available at low cost, than in feminist propaganda.

Eight months later they're heading in a different direction. They're applying for foundation grants, and plan to move on beyond the broadsides they've been doing. "I found that what I'd been wanting to print, I liked enough to want to publish," says Cheryl Miller. Upcoming projects: a collection of international riddles by Jaime Robles (a press member), a women's series and a monthly pamphlet reflecting the different projects of each woman involved (folk myths, California women, etc.).



JENNIE ZA



## Answers Back

*"People seem to be aware of our problems at KPFA, and we are genuinely concerned. It's good to know that when we need help, our supporters will come through."*

—Jeanette Foster, in KPFA's "Pacifica Papers," 1972

In the middle of the KPFA Marathon the Guardian published an article by Jeanette Foster purporting to be an objective, factual account of radio station KPFA. It wasn't.

The article was misleading, inaccurate and full of cheap shots. The closest Jeanette's article got to objective journalism was that it already had an objective. And that was to paint KPFA as a racist station blind to the complexion of the community, denying access to minority groups, trampling over the rights of volunteers. In short, broadcasting 59,000 watts of white power.

Besides the factual inaccuracies, some of which I will mention later, there was a subtle deception that was present right from the start. The author never indicated in her article that she had ever worked at KPFA, which she had—oddly enough in promotion. She wrote as if she were just another disinterested reporter.

The author, rather than announce to the people she interviewed that the piece was a study of racism or community access, said she was doing an article on the state of the station.

KPFA had just hired a new Program Director, myself, and was in the process of hiring a new News Director, Public Affairs Director, and talent for the early morning program. A time for change and reappraisal. . . and a time when the Pacifica Foundation, owner and operator of KPFA, was about to enter into discussion to help re-define directions and perspectives for the 1970's, the next 25 years. It would have been a good article.

But this is not to skirt the problem.

KPFA has had a turbulent past. And recently much of that turbulence has centered around community access, and the station's relationship to the Third World communities.

Much of the confusion surrounding KPFA stems from the inability to differentiate between a radio station controlled and operated by the community—which KPFA is not nor was ever meant to be, and a radio station that *services* the community.

KPFA is a broadcast medium that gathers input from many different communities and filters it back through the medium of radio. It is federally licensed and opera-

ted through the FCC. The management and staff of KPFA and the Pacifica Foundation are ultimately responsible for what goes out over the air.

KPFA was also founded as a First Amendment station. In other words, the purpose of the station was to present views across the political and cultural spectrum. It was not founded by or used extensively by "rich and educated communists" as Ms. Foster alleges. Actually KPFA's founders were World War II pacifists, many of them Quakers, some of them anti-communists, and few of them "rich."

The Guardian article poses rhetorically: "What's going on here? Why the apparent contradiction between KPFA's goals and image—and the attacks from community people like Wilcher?"

Good question!

What's going on is that KPFA's goals are constantly being refashioned to fit someone else's image.

Ms. Foster accurately quotes Chris Koch as saying, "Hill (KPFA's founder) also feared that a listener co-operative station would become a battleground for contending ideologies, with each new majority in the co-operative insisting on a new program orientation."

For the past year the staff and management of KPFA have been struggling to turn it into a real radio station with a love of broadcast and a greater sensitivity to the medium. For the Guardian to ignore this struggle and concentrate almost exclusively on the "battleground of contending ideologies" among staff and volunteer producers is to treat KPFA as though it were some electronic Movement caucus.

In this sense the article was in error in identifying KPFA as "the left." KPFA is a First Amendment station that has often been in the forefront of social and cultural struggle, while serving as an alternative to the mass media. The station is not left because its purpose is not the transmission of Marxism but the providing of information and the seeking of opinion. Further clarification comes from Trevor Thomas, who wrote in 1961, "Pacifica was and is composed of 'radicals' in the sense that the word means a desire to get at the root of things. . . (looking) for the best way to live and not just how to make a living."

To phrase the thesis of her article as though some giant class struggle is being waged in a small, free speech radio station between "rich and educated communists" and "economically oppressed Third World minorities," means that Jeanette has simply missed the point.

What is needed is a Third World station that services primarily Third World communities. That is a class struggle. That presupposes a set of demands aimed at the government, and the large corporate interests who control the communications media. This is not to say that KPFA has no responsibility to Third World communities. On the contrary. What the manager, Roger Pritchard has tried to say is that we have responded to Third World programming, but within the framework of the station we cannot respond enough to any one programming interest and still serve the general community. Nor do we have the financial resources nor the technical capabilities to institute an extensive training program for anybody—Third World or white. We are not CBS. We are just plain poor.

That is why we rely upon volunteers for much of our programming.

The Guardian article alleges that we do not have a volunteer coordinator, and that we demand that programs be professionally produced. Neither allegation is true. Janet Chann, an Asian-American woman, is our volunteer coordinator, and she is paid a half-time not a quarter-time as was written. Furthermore, we do not demand that programs be professionally produced, but that the quality be constantly upgraded. As our former Program Director, Fran Watkins has written:

"It is simply a fact that inexperienced radio people with unpopular political views are welcome at no other media outlet in this country. We do not promise volunteers jobs, program control, decision-making authority in the station's affairs, unlimited access to air, or smooth sailing in producing their programs.

"We do not censor volunteer programs, question their political content, or demand of them standards of radio quality as high as we demand of staff producers. We have a program policy and a station policy which clearly outlines the relationship of volunteers to the station and their responsibilities to the listening audience."

In addition to the many factual blunders made in Jeanette's article, there are also serious omissions. One of the most serious is the author's lack of contact with women working at the station. By indicating that "the major decisions of the station" are made by two white, middle-class men, the contribution and influence of many women working at the station in decision-making positions is simply overlooked.

I was further surprised to find myself a target. I had been employed at the station when Jeanette interviewed me a little under two weeks. We spoke about half an hour about the future of programming at KPFA. This was condensed to one paragraph about an audio maga-

zine format, my saying we need \$100,000 to do this, and her alleging, "No mention of who's to do this new format, or how Third World programming fits in, or if the money will be raised for new programming while volunteer groups scream for funds of their own."

Perhaps the author only hears what she wants to hear but the audio magazine format I mentioned was just a small facet of programming for the afternoon; the \$100,000 included a plan for a Third World training program; that the money would be filtered through department heads and be available to volunteers for specific programming ideas, and I did mention, in particular, that the audio magazine format would open up more access for Third World producers. As far as her allegations of my being a "white middle class male with no radio experience," alas, 'tis true, and I beat myself for it every night.

While I agree with the author that Third World hiring at KPFA has been sadly deficient through the years, I find that the station has responded better to Third World programming initiatives. This is the view of the Program Director and not of the Third World Project. In addition to those programs produced directly from the Project, a significant portion of the Music Dept.'s programs comes from Third World people and countries. Similarly the Dept. of Drama & Literature produces Third World programs. Several black artists have been commissioned by Erik Bauersfeld under his NEA sponsored Radio Arts Project out of a limited number of artists, while several more Third World artists are due to be commissioned as the Radio Arts Project progresses. There is also an hour long Third World News program on prime time Thurs. nights. What this tells us in effect is that KPFA airs Third World programs on about a 3:1 ratio to the number of Third World subscribers who monetarily support the station.

The Mandarin language program which was bumped from the air before I was hired seems to have become a *cause celebre*. I would like to reiterate the right of management to cancel any program, without offering an opinion as to whether the management followed due process in that case. The Guardian quotes the Chinese Media Committee as saying that 45,000 Chinese in the Bay Area do not speak English, but was rather lax in its investigatory duties in determining how many of the 45,000 speak Mandarin. The number is very small indeed.

Larry Lee, an ex-manager and ex-Program Director of KPFA has candidly said, "I'm the silly ass who let that show on the air." Lee continues, "Little is made of the producing group's promise to help KPFA fill its yawning gulf of English-language coverage of Chinese affairs. . ."

The allegation made that KPFA discriminatorially withheld resources from Third World producers and forced them out of production facilities is similarly untrue. The production time sign-up sheets are available for scrutiny. The production staff is also available for comment. They were not questioned by the author.

Besides the sloppy reporting, what bothers me most about Jeanette Foster's article is its own covert, implicit racism. Ms. Foster seems more concerned with the visibility of Third World people than the actual content of the situations she is reporting. She has made no investigation of identification of Third World individuals involved. She quotes Jeff Echeverria and Marcus Wilcher blithely as though "Not white makes right." I have never met Echeverria, but I understand that his being banned from the station was one of the few unanimous staff votes in the station's history. Should he be hired anyway?

As for a "community leader" like Marcus Wilcher and his CCMC, the Guardian article was again so superficial that it did nothing to investigate the credibility of Wilcher's statements, or his past actions, though on two occasions in 1972, according to Larry Lee, one of the most vocal critics of KPFA's minority hiring policies, he had asked the Guardian to take the same critical look at the CCMC that it has taken at KQED and now KPFA. "Apparently," Lee editorializes, "the mostly-white Guardian is most comfortable attacking middle-class, left-leaning institutions like itself, lest charges of racist bias be laid at its (own) feet. . ."

In short I would add that the Guardian has stumbled on a basic truth, and that is that KPFA needs to be more aggressive in its affirmative action hiring policies now and in the future. I think this can and will be accomplished.

On that note, I should say that while KPFA takes strong exception to Jeanette's article, we are grateful for the chance to reply. We believe that the Guardian is generally a fine newspaper and deserves the support of the community.

In terms of our own problems, after the dust has settled, we invite another more objective inquiry by another reporter. Perhaps in six months time our goals will not conform to our image any longer, but our image will conform to our goals.

Craig Pyes  
Program Director, KPFA  
March 25, 1974

□



# On the other hand...

Congratulations on your well-balanced and intelligent piece concerning KPFA. I am aware that you have received extensive criticism from the management of Pacifica Berkeley, criticism which many of us who work here for no pay would probably consider typical of the salaried, managerial clique which controls the station.

I would criticize the historical perspective the article takes; Pacifica was never really meant to be a voice for radicals, but rather a free-speech outlet. Right now, free speech is a right given primarily to parapsychologists, left-of-center Democrats, and old-time radio fans. I think the management feels that this level of programming reaches the widest audience because it is non-rhetorical and non-controversial. Instead of hitting the widest audience, such programming—as always—hits the whitest audience.

Finally, for those who charge that the Bay Guardian has no right to criticize on the basis of racial discrimination, I would answer, "What is a listener-sponsored station if not a place which responds to feedback from the listener?" The Bay Guardian has shown itself to be a much better listener than most of the management of staff of KPFA, and many of us

here fully support the interest you have shown for exposing and thereby improving the situation here.

Keep up the good work.

Mark Shwartz  
KPFA News

We would like to congratulate Jeanette Foster and the Bay Guardian for writing a very thorough and comprehensive article about KPFA and its hypocritical relationship with 3rd World People and the SF Bay Area community in general.

Traditional media in the SF Bay Area has often distorted and misprinted news and information about the Chinese community. But Jeanette's objectivity and thoroughness is searching out the truth restores our hope that media can be and should be responsible.

At long last, KPFA subscribers and the SF Bay Area Community have been given an opportunity to know what is going on with KPFA management and its policies.

Thank you.

Henry Der  
Project Director  
Chinese Media Committee,  
Chinese for Affirmative Action

## A word from the Guardian:

Perhaps after the dust has settled Craig Pyes and KPFA will recognize that: (a) much of his "reply" talked of problems the station *admits* exist (and which our article aimed to treat sympathetically); (b) he provides remarkable little evidence for his casually tossed-off phrase, "misleading, inaccurate and full of cheap shots"; and (c) a substantial portion of our article praised the station very highly for such things as its public affairs, progressive music programming and news ("one of the best in the industry"). Which is how we feel, and have expressed ourselves about KPFA many times in the past.

Two points: The number of Chinese who understand Mandarin is *not* "very small indeed." (Among the various dialects it is the one understood by most Chinese, the official language in both Chinas, and the dialect taught in all U.S. universities which teach Chinese.) And the figures on Janet Chann's employment status came from KPFA. According to the U.S. Bureau of Census, in 1970, over 28% of Chinese speaking people list Mandarin as their mother tongue. Also a large influx of immigrants from

Burma and Thailand in recent years speak Mandarin.

The Guardian has not placed itself in solidarity with Marcus Garvey Wilcher or Jeff Echeverria or anybody else simply by reporting on their serious charges against KPFA, charges also levelled by the Chinese Media Committee and the Lesbian Air Collective, among others we talked to. The Community Coalition's suit against KPFA, of course, is a significant news story.

The issue of minority hiring, finally, is not just a philosophical one; FCC policy calls for affirmative action hiring practices, and the FCC takes a station's record into account at license renewal time. The reason is simple: While the print medium is much more accessible to diverse voices (and the Bay Area has a number of newspapers owned and operated by and serving Third World communities), the electronic medium is far less accessible (true, what is needed may be a Third World radio station—but the fact that no such radio or tv station exists in the Bay Area indicates the difficulty in establishing such a station, and the consequent need for action by other stations).

## Al Kihn 1932~1974

Al would have been amused.

Al Kihn was the KRON cameraman who, with former Chronicle ad saleswoman Blanche Streeter, brought the famous FCC license renewal challenge of KRON and put the KRON/Chron to hell and back the past six years fighting to keep their tv license and their monopoly news grip.

When his plane crashed 50 feet from the ridge of a mountain near Bishop and he and his entire David Wolper film crew were killed, KRON, the Chron and the "independent and competitive" Ex almost blacked Al out of the coverage. They made only a minimal news reference to Kihn, did almost no followup, wrote nothing about the Mill Valley memorial service, wrote no obituary, used no picture of Kihn, almost nothing.

KRON barely mentioned Kihn, but Jerry Jensen did a splendid Kihn tribute on 7. Jensen asked KRON of a photograph of Kihn, but it wasn't produced by airtime.

It became something of a ghoulish assignment among Al's close friends to figure out how to get a story about his memorial services into the Chron and the Ex, and alert the media people and many Kihn friends who would have no other way of finding out. The calls went into friends on each paper and to the city desks directly. At the Chronicle, there was a long pause on the Chron city desk, then the call was turned over to a reporter who expressed doubt it would get in. It didn't. No memorial services story in either paper, just the death notice that the family paid for. Stories on the services did appear in the San Rafael Independent Journal and the Oakland Tribune.

And so Al's blue eyes would have twinkled. For the way that KRON/Chron/Ex treated Al Kihn, their Corporate Enemy No. 1, made the very major points that Al had made in his license renewal battle: KRON and Chron was an unhealthy print and broadcast combine, that the Ex and Chron weren't independent and competitive, that all three were pursuing corporate ends at the expense of covering the news in San Francisco, that it was all an unholy alliance that ought to be broken up forthwith.

When a man like Al Kihn is killed, that's news. And if you're in the news business in San Francisco and particularly if you're given a government television franchise (KRON) and if you're granted a special act of congress to save two "failing" newspapers and keep them "competitive" and "independent," then you cover the news no matter where it takes you. Right? Wrong, said Kihn. Not at KRON/Chron/Ex.

Al was not only known and widely recognized as the best television cameraman in town when he was at KRON and later as one of the best freelance cameramen in the country, he was the first cameraman and about the first newsman to come out from behind his camera and tell what was going on at his television station.

His license renewal hearings brought shock waves throughout the industry, gave fuel to Nicholas Johnson on the FCC, helped prompt many citizen action groups (including many in the Bay Area, the most of any in the country), the torrent of free speech messages, a lot of the healthy agitation in support of more citizen and minority access to the mass media. He was also an object lesson and an example to other newsmen of how to start the good fight and, more important, how to fight the good fight as a gentleman and as a newsman.

Chron's reaction at the outset of the battle was typical throughout: The moment in 1968 when Chron's attorney in Washington, Robert Heald, found out that Kihn had written the FCC and placed the findings of an eight year diary before the FCC as evidence why KRON's license shouldn't be renewed, the Chronicle put Kihn and



his house and many of his friends and associates (including me and the Guardian) under surveillance by private detectives. The strategy: Don't print the Kihn challenge to the FCC in the paper, send the private detectives out to his house.

According to testimony at the FCC hearing, they asked Kihn's friends about his personal and sexual habits. They sent private detectives into his house under the guise of poll takers. (Al, gracious as always, would courteously talk to them.) One detective dated Kihn's baby-sitter, another dated the best friend of Kihn's wife. Once, when Al drove out to the airport on a free lance assignment, four cars with KRON private detectives trailed him all the way from his house in Mill Valley. They even checked the records of a Stinson Beach motel for three years before the trial to try to find personally damaging information on Kihn. Whatever they found, they tried to introduce in the hearing to damage Al's character and integrity.

KRON/Chron said it was trying to find who was behind the challenge and why they were doing it. They could never bring themselves to believe it was Al and Blanche (who were fighting the issue through on principle), their attorney Charles Cline Moore (who was working without fee) and the Bay Guardian (which was the only news organization in town that was publishing the story).

KRON/Chron, even with its platoons of private detectives, could never come up with anything more sinister and Charles de Young Thieriot, the Chronicle publisher, was forced to admit this on the stand. But this question was always there and KRON's Al Constant, when I was in the station in the fall of 1968 inspecting the public documents on the case, asked me again and again: "Why did he do it? Why did he have it in for us? What is he up to?" The big people at KRON/Chron/Ex were frankly baffled by a newsman operating on principle.

Throughout this bitter siege, Al never faltered, even under the nasty, scathing cross-examination by KRON's Bob Heald. The FCC hearing examiner, even though obviously prejudiced in favor of KRON during the trial and in his findings, didn't find that Al was telling anything other than the truth. In contrast, the testimony of Harold See, KRON's station manager, was impeached again and again by his own documents.

And so, for Al Kihn and all he stood for, they had a standing room only funeral the other day in the Mill Valley Garden Club. Nick Clapp, the executive director of Wolper Productions and a friend of Al's since college, talked about Al in the early days, quoted from his many letters, read from a letter he wrote of his son Kevin's birth, "9 pounds, 9 ounces, bigger than the doctor." Bob Anderson, a colleague at KRON and in free-lance assignments, read a eulogy discussing Al and his craft, how Al looked upon Americans "as pilgrims, prodded by a dream," how Al was a man with "a sense of place, a sense of time and a sense of purpose," how he helped his friends "discover, each in our own way, who we are."

The services ended with a three-minute section of some marvelous footage of the high Sierra from his famous John Muir documentary. Al leaves three children, Jeffrey, 3½ months, Cynthia, 10 years, and Kevin, 14; his wife, Virginia, of Mill Valley; a brother John of San Rafael, a sister Jane of Stockton, a mother, Ruth, of Santa Rosa, lots of good friends and a journalistic community that will remain in his debt for a long, long time.

So long, Al. We'll scratch one good newsman and one great warrior, but we assure you that the battle will go on to provide this great city with the journalism it deserves. ■

By Bruce Brugmann



## Saturday

**DANCE-DRAMA** in the classical North Indian style, based on story of Krishna, features Chitresh Das, master of Indian Kathak dance. Presented by Ali Akbar College of Music. International House, 2299 Piedmont, Berk., 8 pm, \$3.

**PITSCHER PLAYERS** are leaving for LA. Their farewell performance of political-social satire benefits Intersection Arts Center. 756 Union, 397-6061, 8 and 10 pm, \$3.

**WOMEN'S ATHLETIC FESTIVAL**, lecture-demonstrations, rhythmic, yoga, running, aikido, swimming, much more at College of Marin, sponsored jointly by C. of M. and Esalen Women's Sports Club. Wear suitable clothes, tennis shoes, bring swim suit and bag lunch. Gymnasium, Kentfield, 454-0877, 10 am-5 pm, \$10/\$5 student.

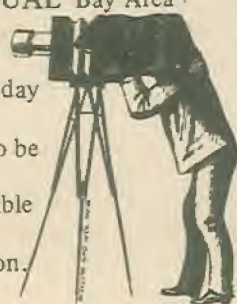
**\*STRYBING ARBORETUM SOCIETY'S** annual plant sale. All sorts of flora, experts on hand to give advice. Hall of Flowers, Golden Gate Park, 10 am-4 pm.

## Sunday

**GO FLY A KITE** at noon. Soar, enjoy, celebrate. (Call 771-1710 for locations.)

**VIVA LA HUELGA!** UFW Benefit: Band, auction, vaudeville show. St. Benedict's, Lyon/Bush, 7:30 pm, \$1.50 donation.

**\*THIRD ANNUAL** Bay Area Dadaists' Group Photo for 1984 will be clicked today at 3:06 pm, by Arthur Craven, so be there to be immortalized, Cable Car Barn. Mason/Washington.



# Bay Guardian

March 30 thru

By Mickey

Deadline for calendar entries is Friday before publication. We must have

**CHINESE COSTUMES** from 1917-1950 will be modeled at Fiberworks in "Eastern Parade," a fashion event. 1940 Bonita, Berk., 548-6030, 8 pm, \$1.50.

**\*KUNG FU** demonstration by Master Chiang at open house of Wen Wu School of Martial Arts. Also Tai-Chi, Shaolin and sword, spear and staff forms. 12 noon-6 pm, 1053 San Pablo, Berk., 524-1057.

**SCHOLA CANTORUM** performs Bruckner's "Great Mass in F Minor" and "Gloria" by Poulenc. Flint Center, De Anza College, Cupertino, 948-3523, 8 pm, \$2/\$1 student.



**\*NO THEATRE** introduces "Dread Poems," prints and Barry Thomas at Gough St. Mon-Sa

**LINDSAY AND** "O Lucky Man," s McDowell, Candid nelle Hall, UC Berk

**\*COMMITTEE HUMANITY** and a series of Thurs. w May 23. Tonight's determinate Senter Authority" by ex-c Nunes. 1029 4th, S 5700, 7:30 pm.

## Friday

**COUNTRY JO** fishmate Barry Ma and her new band and Sat. \$2.50. Li Redhill Ave., San 9856.

**LES MENESTR** men playing and si Renaissance and M to Hertz Hall with citterns and rebecs 2561, 8 pm, \$4/\$2

**\*SEMINAR** to h cope with financia John Slavicek, aut Guide to Bankrupt 653-4640, 6:30 pm

**\*GAY MEN'S R** ry Fri. at the First Dana/Haste, Berk

## Monday

**MODERN DANCE WORKSHOP** for those 18 and older gets under way at the Sunset Recreation Center, sponsored by the Recreation and Park Dept. 28th Ave./Lawton, 558-3601, 7:30 pm, \$8.

**POETRY READING** at Paul's Saloon featuring Ann Kyle, Jack Micheline, Barbara Riddle, Alison Smith and Alexander Weiss. 3251 Scott, 9 pm, donation.

**CELEBRATE APRIL FOOL'S DAY** with Anna Banana, and receive a free banana and Degree of Bananology.

## Tuesday

**BARITONE FISCHER-DIESKAU** sings an all-Schubert program at Masonic Aud. 1111 Calif., 781-0282, 8:30 pm, \$4.50-\$7.50.

**"FORCED PSYCHIATRIC TREATMENT** Equals Torture," says Leonard Frank, art dealer and former involuntary psychiatric inmate. Jewish Community Center, 3200 California, 346-6040, 8 pm, \$1.25.

## Wednesday

**ANIMATION MARATHON** featuring the classic "The Lost World" (animated prehistoric monsters), starring Wallace Beery and Bessie Love. Also, Road Runner, Bugs Bunny, Mr. Magoo and more. Newman Hall, 2700 Dwight, Berk., 7:30 pm, \$1.

**JAZZ ENSEMBLE** made up of SF Conservatory of Music members directed by Robert Claire performs at the Exploratorium. Palace of Fine Arts, 3601 Lyon, 563-7337, 8 pm, 25¢.

**\*PENINSULA CONSERVATION CENTER** kicks off a Wednesday lecture series on energy with "Futures in Solar Energy" by Charles Missar, coordinator of the Energy Group at Portola Institute. 1176 Emerson, Palo Alto, 328-5313, 12:15 pm.

## Thursday

**FRIENDS OF THE LIBRARY'S** 10th Annual Book Sale special purchase preview of choicest goodies. There's even a collector's section. Polk Hall, Civic Aud. Civic Center, 5-10 pm, \$3. Sale continues Fri.-Sun. free. Fri.: noon-6 pm; Sat.-Sun. 10 am-6 pm. All books half-price Sun.

The Mad Hatter t Parkside Theater Mission, 584-685

## FREEBIES

**WORKS BY ELIZABETH JACQUETTE GUERRE**, French baroque composer, are performed by harpsichordist Linda Collins at Mills College. Chapel, Seminary/McArthur, Oakl. 632-2700, 4 pm, Mar. 31.

**JULIAN THEATER'S** New Plays Workshop presents Peter Simon's "After Dinner" and "Welcome to the Funeral of One of Us—A Play for Voices," by Noel T. Coughlin. Potrero Hill Neighborhood House, De Haro/So. Heights, 647-8098, 8 pm, Mar. 31 and Apr. 7.

**"CHILE AND U.S. CONTROL,"** slide show and discussion concentrate on the lessons the Chilean coup can teach us. Good Health Medical Clinic, 1193 Valencia, 648-3477, 7:30 pm, Apr. 12.

**BIOENERGETIC THERAPIST** Stanley Kelman discusses "The Body as Self-Dialogue" at Homestead Community Room. 130 W. Portal, 861-7065, 8 pm, Apr. 12.

**BRING YOUR HANDEL'S** "Messiah" score and sing out in the First Unitarian Church's Second Annual "Messiah" Sing. Wayne Redus will conduct, and Wyatt Insko will accompany. Good chance to raise your voice on high. 1187 Franklin, 776-4580, 7:30 pm, Apr. 7. Also a woodshed session at 7:30 pm, Apr. 3.

**FREE TOPIC TOURS** of the de Young Museum continue. Mar. 30: Chinoiserie, Apr. 6: Medieval World, Apr. 13: Techniques of Decorative Arts. Golden Gate Park, 387-5922, 1 pm.

**SF MIME TROUPE** gives performance of their much-acclaimed "San Fran Scandals" outdoors at the Civic Center. This is their last local performance before their tour, so laugh 'em out of town. Civic Center, 285-1717, noon, Mar. 29.

**GOLDEN GATE PARK BAND** plays free concerts in the Music Concourse every Sun. aft. Golden Gate Park, 1 pm.

**"MYTH OF REHABILITATION"** is the topic for the Fourth Annual Prisoners Conference. Guest speaker is Jacqueline Taber, presiding judge of the Oakl.-Piedmont Municipal Court. E. Oakl. Development Center, 8709 E. 14th, Oakl., 632-5432, 1-4 pm, Apr. 6.

**AJARI WARWICK** and the Mantric Sun Mountain Band will give a series of Wednesday concert-lectures at the Metaphysical Center this month. Apr. 3: "Music—The Short Path to Enlightenment," Apr. 10: "Song Manifests Mantra," Apr. 17: "Tantric Tradition in American Mountain Music." 420 Sutter, 8 pm.

## Weekend 28-31

**"BLACK HOLES IN SPACE,"** Holt Planetarium's newest contribution to cosmic understanding, debuts this weekend. It will be given special evening showings at 7 and 8 pm on April 5, honoring Astronomy Day. "Black Holes" regularly alternates with "Stars and Poets" and "Stonehenge." Lawrence Hall of Science, UC Berk., 643-5132, Admission to LHS: \$1/50¢ student, senior citizen, 25¢ children; Planetarium admission: 50¢, Sat.-Sun.

**"PORT ROYAL SOUND,"** original musical written by Anzell Jones and performed by the Jones Company, about the transitional period prior to the Emancipation Proclamation, gives high energy performances sponsored by United Projects Cultural Center. Community Theatre, 220 Buchanan, 431-9810, matinees: Fri. 4:30 pm, Sat.-Sun. 2 pm; evenings: 7 pm; matinee donation, evenings \$1.50, Fri.-Sun.

**KURT WEILL'S** "Down in the Valley" and Vaughn

Williams' "Riders to the Sea" will be performed by the SF Community Music Center Opera Workshop. 544 Capp, 647-6015, 8 pm Sat., 3 pm Sun., 50¢.

**PYRAMEDIA DANCERS** do everything from modern dance, to improvisation, to mime at the Berk. Art Center. 1275 Walnut, 849-4120, 8:15 pm, donation, Fri.-Sat.

**ROBERT SHERWOOD'S** "Petrified Forest" presented by City College of SF's drama dept. College Theatre, Phelan/Judson, 587-7272, 8 pm, \$1.50/\$1 student.

**ALTERNATE THEATER'S** new production, "The Philanthropist" by Christopher Hampton previews this weekend, opens Apr. 5. 4316 Telegraph, Oak., 655-3139, 8:30 pm, \$1, Fri.-Sun.

**VINCE GUARALDI** of "Cast Your Fate to the Wind" fame. Sprightly Jazz renderings with fine trio back up, Sat. 99¢. Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044.

## Weekend 4-7

**MELISSA MANCHESTER**, songstress, appears with Robert Klein at the Boarding House April 2-7. 960 Bush St., 441-4333, \$3.

**ROYAL TAHITIAN DANCE COMPANY** performs the Otea and the Apu Rimas at three Bay Area locations. Thurs.: Flint Center, De Anza College, Cupertino; Fri.: Masonic Auditorium, 1111 California; Sat.: Paramount Theater, 2025 Broadway, Oak.: 495-0410, 8:30 pm, \$3.50-\$5.75.

**IMPROVISATION, INC.,** presents totally improvised theatre every Fri. and Sat., 149 Powell, 397-5534, 8 pm, \$2/\$1.50 student.

**AMERICAN FOLK ARTS FESTIVAL** features more than 600 craftsmen and entertainers, including a melodrama, storytelling, and hog-calling. The whole thing is set in mid-nineteenth century America. Brooks Hall, Civic Center, 548-5440, noon-10 pm Fri., 10 am-10 pm Sat.-Sun., \$1.50/50¢ children.



**NEWLY-FORMED** Footloose Dance Company performs at Footloose Dance Studio. 1700 Shattuck, Berk. 547-1825, 8 pm, \$2/\$2.50 student, Fri.-Sat. through Apr. 13.

**\*GRAND OPENING**, open house and spring festival all rolled into one for two Castro St. shops this weekend. The Castro St. Nursery will have a big plant sale, refreshments, and Maggie Baylis, author of "House Plants for the Purple Thumb." The Obelisk, a home accessories boutique, displays its ceramics, pillows, stained glass, and more. A free primrose to the first 100 people each day. 524A and 526 Castro, 626-2562, 11 am-4 pm Sat.; noon-4 pm Sun.



# ian Calendar

through April 14

ckey Friedman

ust have your item by April 5, for publication in next issue. \*Indicates free event.



**THEATRE GALLERY**  
"Dream Works & Other  
nts and drawings by  
as at Third Day, 76  
Mon-Sat., noon-6pm.

**ANDERSON'S FILM**  
lan," starring Malcolm  
Candide rides again. Dwi-  
C Berk., 6 & 9 pm, \$1.25.

**TEE FOR PRISONER**  
TY and Justice is holding  
hurs. workshops through  
night's topic is "The In-  
Sentence and the Adult  
by ex-convict Ronney  
4th, San Rafael, 454-  
om.

## Friday

**Y JOE** teams with ex-  
rry Melton. Alice Stuart  
y band fill the bill. Fri.  
50, Lion's Share, 60  
San Anselmo, 454-

**ESTRIERS**, five French-  
and singing music of the  
and Middle Ages, come  
ll with viols, recorders,  
rebecs. UC Berk., 642-  
\$4/\$2.50 student.

**R** to help small businesses  
nancial problems features  
ek, author of "A Layman's  
nkruptcy." Casa de Fiesta,  
:30 pm.

**N'S RAPS** are held eve-  
e First Baptist Church.  
Berk., 654-1578, 7 pm.



atter tips some tea in "Alice in Wonderland," starting April 5 at the  
eater (933 Taraval, 661-1940) and the Granada Theater (4631  
4-6850).

## Saturday

**LEARN TO INTERPRET** Ger-  
man lieder in a workshop for singers  
and pianists by mezzo-soprano Miriam  
Abramowitsch. 1750 Arch, Berk.,  
841-0232, 2-5 pm, \$10/\$5 auditors.

**WOMEN HEALTH WORKERS**—  
ward clerks, nurses, medical secre-  
taries, doctors, mental health workers,  
etc.—are invited to all-day conference  
to share information, organize, and  
solve problems. Child care provided.  
John Adams Adult School, Hayes/  
Masonic, 752-7766, 9:30 am-6 pm,  
\$1 donation.

**ROD ROGERS DANCE COM-  
PANY** presents theatre pieces, rhy-  
thmic plays, drama and surrealistic  
media collages. Zellerbach Audito-  
rium, UC Berk., 642-2561, 8 pm.

## Sunday

**ANAIIS NIN** discusses "Women of  
the Future" at "Female of the Species,"  
celebration of women in the arts. Ap-  
pearing with Nin at 7:30 pm are Anna  
Halprin, founding member of the SF  
Dancers' Workshop, recording artist  
Pamela Polland. Also an afternoon  
session with poet Kathleen Fraser,  
author-publisher Shirley Boccaccio,  
gestalt therapist Stella Resnick, nove-  
list Cleo Overstreet and "birth ritual"  
by the SF Dancers' Workshop. Palace  
of Fine Arts, 3601 Lyon, 434-4983,  
afternoon: 2 pm, evening: 7:30 pm,  
\$3.50 both shows, afternoon only, \$1.  
For tickets write Female of the Spe-  
cies, P.O. Box 6830, SF 94101.

**HISTORY OF THE GRAND  
CANYON** is traced in the film,  
"Grand Canyon by Dory" at UC  
Berk. Wheeler Auditorium, 3 pm, \$2/  
\$1.50 student.

**SICKLE CELL ANEMIA RE-  
SEARCH** and Education, Inc. is ha-  
ving a dinner party honoring reporter-  
anchorman Dwight Casimere and fea-  
turing recording artist Esther Phillips.  
Grand Ballroom, St. Francis Hotel,  
334 Powell, 563-6040, 7 pm, \$25.

## Monday

**LE TRETEAU DE PARIS**,  
French theater company, performs  
Ionesco's "Le Roi Se Meurt in  
French. Zellerbach Auditorium, UC  
Berk., 8 pm, \$2.50-\$4.50/\$1.50-  
\$3.50 student.

**BERKELEY FILM INSTITUTE**  
begins its spring schedule of motion  
picture production courses. Super 8  
filmmaking, screenplay writing, edi-  
ting, and all aspects of the filmmaker's  
craft. 2908 Channing, Berk., 843-  
9271, costs \$50-\$75 per course.

## Tuesday

**ALLEN GINSBERG** recites, Bha-  
gavan Das sings and chants, and the  
two converse with the audience at the  
College of Marin. Gymnasium, Kent-  
field, 454-0877, 8 pm, \$2.50.

**\*"SHOULD PG&E Raise Their  
Rates?"** Find out in a debate between  
PG&E officials and representatives of  
Electricity and Gas for the People. Po-  
trero Hill Neighborhood House, 953  
De Haro, 826-8080, 7:30 pm.

**STAN GETZ**: Gentle heavyweight  
jazz great makes rare club date laying  
down a fluid gamut from West coast  
bebop to bossa nova and back, fun  
for everyone through 14th. \$3/\$3.50  
wknds. Keystone Korner, 750 Vallejo,  
781-0697.

## Wednesday

**EXPLORE MASCULINITY** and  
femininity through men and women's  
awareness group. Led by poets Allee  
Light and Doniey Smith, participants  
will explore the topic through discus-  
sion, fantasy, play, poetry, and dreams.  
SF Young Adult Center, 1036 Bush,  
776-2722, 7:30-9:30 pm, \$8 for eight  
sessions.

**"SAN FRANCISCO,"** with Clark  
Gable and Jeanette MacDonald, shares  
a bill with "Easter Parade" at the Gol-  
den Gateway Cinema. Added attrac-  
tion is collection of SF short subjects  
and photo display in lobby. 215 Jack-  
son, 421-3353, \$2.50/\$2 discount  
card.

## Thursday

**ALAN FRIEDMAN**, planetarium  
director at the Lawrence Hall of Sci-  
ence, will discuss "The Fuzzy Uni-  
verse: Heisenberg's Uncertainty Prin-  
ciple" in the LHS Thursday evening  
lecture series. UC Berk., 642-5132,  
7:30 pm, \$1/50¢ student, senior citi-  
zen, 25¢ children.

**"THE WING"** comedy group pre-  
views its new show, in the Dorothy  
Lamour Room of the Savoy Tivoli.  
Official opening Apr. 19. 1438 Grant,  
398-2877, 8:30 pm, \$2.

## Friday

**"INFINITE SOUND,"** composi-  
tions rooted in Black American mu-  
sic performed by Roland Young and  
Glenn Howell. 1750 Arch, Berk.,  
841-0232, 8 pm, \$2.50/\$2 student.  
**T. S. ELIOT'S** "Murder in the Ca-  
thedral" by Dead Owl Productions.  
Newman Hall, Dwight/College, Berk.,  
8 pm, \$2.

**AD HOC THEATRE** presents  
Brecht's "The Exception and the  
Rule." Bethany Art Center, Clipper/  
Sanchez, 8 pm, \$1.50.

**SOPRANO NANCY CORWIN**  
sings Debussy, Appalachian folk  
songs, others at Lone Mountain Col-  
lege. Main Theatre, 2800 Turk, 8:30  
pm, \$2.50/50¢ student.

**\*"YARDBIRD POETRY READ-  
ING"** features some of the Bay Area's  
finest Third World literary talent—Al  
Young, Ishmael Reed, Frank Chin,  
Joyce Carol Thomas, Victor Hernan-  
dez Cruz. 160 Kroeber, UC Berk., 8 pm.

## Saturday

**\*SATURDAYS IN APRIL**,  
Children's Multi Media Arts Workshop  
is held at Bethany Arts Center. Kids  
6-12 do sculpture, dance, poetry,  
music and film. Clipper/Sanchez,  
647-8393, 10 am-noon.

**\*MUSEUM OF UTOPIAN ART**  
opens today, sponsored by Perform-  
ing Arts Social Society, Inc. The  
Museum will feature exhibits connec-  
ted to the utopian world plan, and  
will be a showcase for the art of  
Even Eve, who created Far Out  
West comics. 500 8th Ave., 752-  
0773, 1-5 pm (and every Fri.-Sun.).

## Sunday

**HAPPY EASTER**. See Superlist  
for Easter activities available today.  
**LAST NIGHT** to catch Odetta at  
the Boarding House. 960 Bush, 441-  
4333, 9 and 11:15 pm, \$3.

**EASTER TRIPLE FEATURE**  
at Intersection. Chaplin's "The Kid,"  
"Mr. Robinson Crusoe," with Doug-  
las Fairbanks, and Buster Keaton's  
"The General." 756 Union, 397-  
6061, 7:10 pm, \$1.

## SUPER LIST

Eggs and Alleluia—Bay Area Easter Activities

Herewith a selection of what's happening on and  
around Easter Sunday, April 14.

### SUNRISE SERVICES

**MT. DAVIDSON**: The traditional biggie begins at 6  
am, with a fanfare at sunrise. Will have special music and  
drama presentation.

**LAND'S END**: Starts at 5:30 am, sponsored by Christ  
Orthodox Episcopal Church.

**MUSIC CONCOURSE, GOLDEN GATE PARK**:  
Sponsored by the Lutheran Inter-Church Committee, this  
one is the earliest—5 am.

### REGULAR SERVICES

**OLD FIRST PRESBYTERIAN CHURCH**, Van  
Ness/Sacramento, 776-5552. 9:30 and 11 am, perfor-  
mances of Harold Rohlig's "Magnificat."

**FIRST UNITARIAN CHURCH**, 1187 Franklin, 776-  
4580. 11 am service features the final chorus of Handel's  
"Messiah."

**ST. MARY'S CATHEDRAL**, 1111 Gough, 567-2020.  
Easter Vigil service, beginning at 11 am on Holy Saturday  
with mass at midnight. Sunday, 10:30 am, solemn ponti-  
fical mass celebrated by the archbishop.

**SF YOUNG ADULT CENTER**, 1036 Bush, 776-  
2722. "A Festival of Hope," service of Christian worship  
featuring a musical group, The Community, performing  
songs by Neil Diamond and selections from "Jesus  
Christ Superstar" and "Godspell." Also, films and medi-  
tation. 4-7 pm.

### EASTER FOR KIDS

**APRIL 8-13**: Easter Bunny Workshops all week long at  
Children's Fairyland in Oakl. Kids color eggs (either bring  
their own or buy them for 5¢), the Easter Bunny and his  
helpers are there and everybody plays Easter games.  
Grand/Parkview, Oakl. (shore of Lake Merritt), 10 am-5 pm.



**APRIL 11**: Great Easter Egg Hunt and a magician for  
age 12 and under. Ocean View Playground, Capitol/Mon-  
tana, 3 pm. In Oakl., the 17th Annual Easter Egg Roll  
takes place at noon on City Hall Plaza. Prizes, relays,  
fun. 14th/San Pablo, Oakl.

**APRIL 13**: Egg Hunt for preschool children at SF  
Children's Zoo at 10 am. Zoo admission: 25¢ adult,  
15¢ under 14. Another Egg Hunt at Arroyo Viejo Re-  
creation Center, 7701 Krause, Oakl., 10 am.

**APRIL 14**: Big Easter Parade at Children's Fairyland  
in Oakl. Kids come dressed in their finery and are led  
around by Popo the Clown. 2:30 pm.

### MISCELLANEOUS

**EASTER LILY DISPLAY** at the Conservatory of  
Flowers, Golden Gate Park, Apr. 6-20. 8 am-4:30 pm.

**EASTER PORTION** of Handel's "Messiah" by the  
Berkeley Community Chorus and Orchestra, directed by  
Eugene Jones. Parks Chapel, 476-34th Ave., Oakl., 5 pm,  
Apr. 14.

**AMICI MUSICAE** performs Eastertide program at Live  
Oak Theater. Medieval and Renaissance music, and au-  
dience singing. Shattuck/Berryman, Berk., 8:15 pm,  
Apr. 14.





# Be With Swami Muktananda

April 17 and 18, Wednesday and Thursday  
EST Presents\* Masonic Hall, SF, 8 pm

April 22, Monday  
San Francisco Unitarian Church, Franklin St.

April 25, Thursday  
San Jose State College, Student Union Building

April 27, Saturday  
Davis, Whole Earth Festival, Freeborn Hall

April 29, Monday  
First Unitarian Church, 1 Lawson Rd. Berkeley

May 1, Wednesday  
U.C. Berkeley, Pauley Ballroom, Student Union

May 3, Friday, 6 pm through Sunday, 5 pm  
Meditation Retreat, near La Honda\*

May 6, Monday  
Baba's Birthday Celebration

May 9, Thursday  
College of Marin, Olney Hall

May 10, Friday, 6 pm through Sunday, 5 pm  
Meditation Retreat, near La Honda\*

May 13 through 17, Monday through Friday  
Meditation Retreat, Fairfax\*

May 17, Friday  
Sonoma State College, Main Gymnasium

May 19, Sunday  
Stanford University, Dinkelspiel Auditorium

May 20, Monday  
First Unitarian Church, 1 Lawson Rd. Berkeley

May 22, Wednesday  
Villa Montalvo, Saratoga

May 24, Friday  
Monterey Peninsula College, Lecture Forum

May 25 through 27, Saturday through Monday  
Meditation Retreat, near La Honda\*

May 27, Monday  
U.C. Santa Cruz, Stevenson Hall, 8 pm

July 4, Thursday

Festival, Golden Gate Park, Marx Meadow

July 5, Friday, 6 pm, through Sunday 5 pm  
Meditation Retreat, near La Honda\*

July 25, Thursday through Sunday  
Meditation Retreat, Santa Cruz Mountains\*

\*By reservation only

All speaking engagements at churches and colleges are scheduled for 7:30 pm. Weekend Meditation Retreats will cost \$40. Three-day retreats \$55. Five-day Retreats \$75. 50% deposit required for retreat reservations.

For information, please contact: Shree Gurudev Siddha Yoga Ashram, 27 Highland Avenue, Piedmont, California 94611, Telephone 415/658-2777



# EVENTS

By Jeanette Foster

**MARCH 30  
THROUGH  
APRIL 14**



Drawing by Heinrich Kley

## THEATRE

**"AFTER DINNER"** and "Welcome to the Funeral of One of Us - a Play for Voices," performed by the Julian Theatre, Mar. 31, Apr. 7, 8 pm; Potrero Hill Neighborhood House, 953 De Haro, 647-8098.

**"DON'T CONFUSE ME,"** I'm an American," performed by SF Performing Arts Workshop, Apr. 12-13, 8:15 pm; Live Oak Theatre, 1301 Shattuck, Berk., 849-4120.

**"DRUNKARD,"** performed by the SF Theatre Company, Fri.-Sat., 8:30 pm; Inside/Out Cafe, Great Store, 1122 4th St., San Rafael, 453-2421, \$4.

**"EVERYMAN,"** by Figure a Moral Play," performed by Skyline College, Mar. 28-30, 8 pm, \$1; 355-7000 ext. 234.

**"BEASTS,"** a Masked Morality Play," benefit for Grassroots and KPFA, Mar. 29-30, 8:30 pm, Washington School, 2300 Grove, Berk., \$2.

**"THE FIRST AMENDMENT,"** performed by Los Tropes Performing Arts Workshop, Mar. 31, Apr. 14, 8 pm; Bethany Arts Center, 1268 Sanchez, free.

**"FREE GAS,"** performed by the Wing, previews Apr. 11-13, 8:30 pm; Savoy Tivoli Restaurant, 1438 Grant, \$2.

**"THE GONDOLIERS"** or "The King of Barataria," performed by the Lamplighters, Mar. 30-31, Apr. 5-6, 8:30 pm; Presentation Theatre, Turk nr. Masonic, 752-7755, \$4.50/\$2.25 students and srs.

**"GORF,"** performed by the Magic Theatre, Apr. 5, 15, 8:30 pm; Apr. 6, 13, 7:30 and 10:30 pm; Apr. 7, 14, 5 pm; Intersection, 756 Union, 441-8001.

**"THE GRAND DUTCHESS OF GEROLSTEIN,"** Mar. 28, 30, performed by the Spring Opera Theater, 8 pm; Curan Theater, 673-4400, \$3-\$8.50.

**IMPROVISATION, INC.** Fri.-Sat., 8 pm; 149 Powell, 397-5534, \$2/\$1.50 students.

**"JOURNEY TO EXIT-LINE,"** performed by the Wing, Mar. 28-29, 7:30 and 9 pm; 8:30 pm; Intersection, 756 Union, 398-2877.

**"KG 1.74,"** performed by De Anza College, Mar. 29-30, 7:30 and 9 pm; De Anza College Playhouse, Stevens Creek Blvd./Stellings Rd., Cupertino, \$1.50/\$1.

**"KRACK,"** performed by Foothill College's Creativity Inc., Apr. 5-6, 8:15 pm; Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$2.50/\$1.50 students.

**"THE MISANTHROPE,"** performed by the Berkeley Repertory Theatre, Mar. 28-30, 8 pm, Mar. 31, 7 pm; 2980 College, Berk., 845-4700, \$3-\$4/\$1 less for student rush.

**"ONE FLEW OVER THE CUC-KOO'S NEST,"** Tues.-Fri., 8:30 pm, Sat., 7 and 10:30 pm and Sun., 7:30 pm; Little Fox Theater, 533 Pacific, 434-4738.

**"PETRIFIED FOREST,"** performed by City College of SF, Mar. 29-30, 8 pm; College Theatre, 587-7272 ext. 132, \$1.50/\$1 students.

**"THE PHILANTHROPIST,"** performed by the Alternate Thea-

ter, previews Mar. 29-31, 8:30 pm, \$2; continuing Fri.-Sun., 8:30 pm, \$2; 4316 Telegraph, Oakl., 655-3139.

**"SAN FRAN SCANDALS,"** performed by the SF Mime Troupe, Mar. 29, noon; Civic Center, SF, free.

**"SIX FOR ARTAUD"** and "Poetry of Neruda," Mar. 28-30, 8:30 pm, benefit for Chilean Lifeline, an organization set up by artists to help refugee Chilean artists; Potrero Hill Neighborhood House, 953 De Haro, 647-8098.

**"STORY THEATRE,"** Apr. 10-12, 8:30 pm, Apr. 13, 7 and 9:30 pm, Apr. 14, 3 and 7 pm; Montgomery Playhouse, 622 Broadway, 788-8282.

**"THE TRIAL OF JAMES MCNEILL WHISTLER,"** Tues.-Fri., 8:30 pm, Sat., 7 and 10 pm and Sun. 7:30 pm; On Broadway Theatre, 435 Broadway, 398-0800.

**"WHO'S AFRAID OF THE BIG BAD FABLE,"** performed by A.C.T. for kids, Apr. 6, 10:30 am; Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, 504-0400.

## FILM

**BROWN BAGGER'S:** "The General," Apr. 1, 1 pm; Ed. 117, SF State, 1600 Holloway, free.

**CANYON CINEMATHEQUE:** "Viva La Muerte," Mar. 28, 8:30 pm; SF Art Institute, 800 Chestnut, 332-1514, \$1.50.

**CINEMATHEQUE:** "Cleopatra from 5 to 7," Apr. 2; "Lion's Love," Apr. 4; 12:30 pm; McKenna Theatre, SF State, 1600 Holloway, free.

**CLAY:** "A Very Curious Girl," with speaker Hogle Wyckoff, Mar. 31, noon and 3 pm; "Love Making," "Home Born Baby" and "How Could I Not Be Among You," Apr. 7, noon; 2261 Fillmore, \$2.50/\$2 students.

**FILM FAIR:** "The Virtuous Sin" and "Private World," Mar. 29-31; "Sweet Rosie O'Grady" and "Wabash Avenue," Apr. 5-7; "Unfinished Business" and "Ivy," Apr. 12-14; 7 pm, 732 Chenery, 586-7748, \$2.

**GATEWAY:** "The Blue Angel" and "The Informer," Mar. 28-Apr. 2; "Fellini Satyricon" and "Decameron," Apr. 3-9; "San Francisco" and "Easter Parade," Apr. 10-23; 215 Jackson, 421-3353.

**INDOCHINA SOLIDARITY COMMITTEE:** "Women of Vietnam," with speaker Steve Talbot, InterNews, Apr. 5, 8 pm; Bethany Methodist Church, 1268 Sanchez.

**INTERSECTION:** Chaplin Marathon "One A.M.," "The Immigrant," "Easy Street," "Burlesque on Carmen," "The Fireman," "The Bond," "The Idle Class," "Getting Acquainted" and "Between Showers," Mar. 31, 6 and 8:30 pm, \$1; "Comedy of Terrors" and "The Life and Death of a Hollywood Extra," Apr. 7, 7:10

and 10 pm, \$1.25; 756 Union, 397-6061.

**KOKUSAI THEATRE:** "Rainbow Bridge," Mar. 30; Keep on Truckin' Cartoon Carnival, Apr. 6; "Fritz the Cat," Apr. 13; Presidio Theatre, 2340 Chestnut, 921-2931, \$1.50.

**SF MUSEUM OF ART:** "The Third Man," Mar. 31, 2 pm; Van Ness/McAllister, 863-8800, \$1.

**SF JEWISH COMMUNITY CENTER:** "The Story of Carl Gustav Jung," Apr. 9, 8 pm; 3200 California, 346-6040.

**SF ZOOLOGICAL SOCIETY:** "Pygmies," Mar. 30, 8 pm, and Mar. 31, 3 pm; Morrison Aud., Academy of Sciences, 661-2023, \$5/\$1 children.

**UNITED PRISONERS UNION:** Marlon Brando in "Burn" and "People's Park 1969," Mar. 29, 8 pm, St. Mark's Church, 2314 Bancroft Way, Berk., Mar. 30, 8 pm, Bethany Church, 1268 Sanchez, SF, \$2.

**C.A.L.:** "O Lucky Man," Apr. 4, 6 and 9 pm; "Uncle Vanya," Apr. 11, 7 and 9:30 pm; 155 Dwinelle Hall, UC Berk. campus, \$1.25.

**DE ANZA COLLEGE:** "Ballet Adagio," Apr. 5, 8 pm, 75¢; "Canadian Film Festival," Apr. 5, 8 pm, 75¢; "Alpine World USA," Apr. 7, 7:30 pm, Flint Center, Cupertino, \$2/\$1 students.

**DIABLO VALLEY COLLEGE:** "King Kong," Mar. 28, 3:30 pm; "It Happened One Night" and "The Awful Truth," Mar. 29, 7 pm; "A Streetcar Named Desire," Apr. 1, 7 pm; "Earth," Mar. 2, 3:30 pm; "Something Different," Mar. 3, 3 pm and Mar. 4, 3:30 pm; "The Red Tent," Mar. 5, 7 pm; Forum, Pleasant Hill, 687-4445, free.

**FOOTHILL COLLEGE:** "King of Hearts," Mar. 29, 8:30 pm, \$1; "Cartoonists and their Work," Mar. 30, 1 and 8 pm, \$1.50/\$1 students; 948-8590, ext. 349.

**LANEY COLLEGE:** "The African Queen," Mar. 28; "Beat the Devil," Apr. 4; 6:45 and 9 pm; Laney College Forum, 10th/Fallon, Oakl., free.

**LAWRENCE HALL OF SCIENCES:** "Johan Gregor Mendel" and "The Everglades," Mar. 30-31, 11 am, 1 and 3:45 pm; UC Berk. campus, 642-5132, \$1/50¢ students and senior citizens.

**MERRITT COLLEGE:** "Cisco Pike" and "Winchester 73," Mar. 28; "My Man Godfrey" and "Buck Benny Rides Again," Apr. 4; "The Story of a Three Day Pass" and "Town Without Pity," Apr. 11; 7 pm, Cafeteria, 12500 Campus Dr., Oakl., free.

**NEWMAN HALL:** Animation Marathon with Warner Bros., UPA, Max Fleischer, Disney, Pat Sullivan, King Features and others with "The Lost World," Apr. 3 7:30 pm; 2700 Dwight Way, Berk., \$1.

**OAKLAND MUSEUM:** "A Day at the Races" and "Trouble with Husbands," Apr. 5, 8 pm; 10th/Fallon Sts., \$1.50/\$1 students and srs.

**PACIFIC FILM ARCHIVE:** "Rabindranath Tagore" and "Monihara," Mar. 28, 7:30 and 9:30 pm; "How I Won the War," Mar. 29, 7:30 pm; "Petulia," Mar. 29, 9:30 pm; "WR-Mysteries of the Organism," Mar. 30, 4:30, 7:30, 9:30 pm; "Show People," Mar. 31, 4:30 and 8 pm;

"Sunset Boulevard," Mar. 31, 6 and 9:30 pm; Univ. Art Museum, 2621 Durant, Berk., 642-1124, \$1.50/\$1 students.

**COLLEGE OF MARIN:** "Black Orpheus," Mar. 29, 8 pm; Olney Hall, Kentfield, 454-0877.

**SANTA CLARA BALLET ASSOC.:** "Giselle," Mar. 31, 7:30

pm; Sunnyvale Community Center, Performing Arts Theatre, Remington/Fair Oaks, Sunnyvale, free.

**WHEELER AUDITORIUM:** Buster Keaton Festival, "The Three Ages," "The Butch Boy" and "The High Sign," Apr. 2; "Our Hospitality," "Coney Island" and "The Scarecrow," Apr. 9; 7 and 9:30 pm, UC Berk., \$2/\$1.50 students. □

## MUSIC-DANCE

**BLACK OAK ARKANSAS** and Jo Jo Gunne, Mar. 30, 8 pm, Winterland, Post/Steiner, 692-2921, \$4 adv./\$5 door.

**"TOTENTANZ,"** performed by Dance Spectrum, Mar. 28-30, 8:30 pm; Grace Cathedral, 824-5044, \$2.50-\$5.00.

**PYRAMEDIA DANCERS,** Mar. 29-30, 8:15 pm; Live Oak Theater, Shattuck, one block north of Rose, Berk., 849-4120.

**PORT ROYAL SOUND,** Mar. 29-31, 7 pm; Community Theatre, 220 Buchanan, \$1.50.

**VOICE AND PIANO RECITAL** of Brahms and Beethoven performed by Jeanne Stark, pianist and Tom Buckner, baritone, Mar. 29, 31, 8 pm; 1750 Arch, 841-0232, \$2.50/\$2 students.

**FOOTLOOSE,** dance company under the direction of Irine Nadel, Mar. 29-30, 8 pm, Margaret Jenkins Dance Studio, 2001 Bryant; Apr. 5-6, 12-13, 8 pm; Footloose Dance Studio, 2700 Shattuck, Berk., 547-1825, \$2.50/\$2 students.

**MAYUMI FUJIKAWA,** violinist with the SF Symphony, conducted by Seiji Ozawa, Mar. 29, 8:30 pm and Mar. 28, 2 pm, SF Opera House; Mar. 30, 8 pm; Flint Center, De Anza College, Cupertino, 397-0717.

**"SIDESHOW,"** short productions with music and dance, Mar. 29-30, 8:30 pm; Palo Alto Community Theater, 1305 Middlefield Rd., Palo Alto, 329-2526, \$1.50.

**GOLDEN WEST SINGERS,** Mar. 29, 8:30 pm; Mustard Seed, 432 Mason, donation.

**CANDLELIGHT CONCERT,** Mar. 29, 10 pm; Old First Church, Van Ness/Sacramento, 776-5552, \$1.00.

**CHITRESH DAS,** classical Indian Kathak dance, and the New Maihar Band, Mar. 30, 8 pm; International House, 2299 Piedmont, Berk., 454-6264, \$3.00.

**CELLO AND PIANO DUOS** performed by Joan Garvin, cello and Martha Wasley, piano, Mar. 30, 8 pm; 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

**SID HOFF BAND,** Mar. 30, 1 pm; Music Concourse, Golden Gate Park, free.

**RUDOLPH NUREYEV** and the National Ballet of Canada, Mar. 28, 30-31, 8:30 pm; Mar. 30-31, 2:30 pm; SF Opera House, Civic Center, tickets First American Concerts Box Office, Yamaha Music Center, 157 Geary, \$8.50-\$15.50.

**"DOWN IN THE VALLEY"** and "Riders to the Sea," performed by the SF Community Music Center Opera Workshop, Mar. 30, 8 pm and Mar. 31, 3 pm; Community Music Center, 544 Capp, 647-6015, 50¢ donation.

**MARIN ARTS QUARTET,** Mar. 31, 3 pm; Angelico Hall, Dominican College, San Rafael, 457-4440, \$4/\$1.50 students.

**JIM BERTRAM,** classical guitarist, Mar. 31, 8:15 pm; Live Oak Theater, Shattuck, one block north of Rose, Berk., 849-4120.

**FRENCH BAROQUE CONCERT** performed by Linda Collins, harpsichordist, Mar. 31, 4 pm; Mills College Chapel, Oakl., free.

**"GREAT MASS IN F MINOR"** and "Gloria," performed by Schola Cantorum, Mar. 31, 8 pm; Flint Center, De Anza College, Stevens Creek Blvd./Stellings Rd., Cupertino, 948-3523, \$2/\$1 students.

**SCRATCH ENSEMBLE,** Mar. 31, 4:30 pm; Bach Dancing and Dynamite Society, El Granada, \$3.

**JULIE STEINBERG,** pianist, twentieth century piano music, Mar. 31, 8:30 pm; Old Spaghetti Factory 478 Green, \$3/\$2.50 students.

**DIETRICH FISCHER-DIESKAU,** baritone, Apr. 2, 8:30 pm; Masonic Aud., 1111 California, 495-0410, \$4.50-\$7.50.

**JAZZ ENSEMBLE** of the SF Conservatory of Music, Apr. 3, 8 pm; Exploratorium, 3601 Lyon, 563-7337, 25¢.

**ALL STRAVINSKY PROGRAM** performed by the SF Symphony, conducted by Seiji Ozawa, with Michel Beroff, pianist, Marian Marsh, soprano, Evelyn Petros, mezzo-soprano, Daniel Parkerson, tenor, Robert Klang, bass, Lois Brandwynne, pianist, Janet Goodman Guggenheim, pianist, Nathan Schwartz, pianist and Robin Sutherland, pianist, Apr. 3-5; SF Opera House, Civic Center, 626-8345.

**LIEDER RECITAL,** Morike songs performed by Miriam Abramowitch, mezzo soprano and Bernhard Abramowitch, piano, Apr. 5, 7, 8 pm; 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

**CONCERT OF EARLY MUSIC,** Apr. 5, 8 pm; Dinkelspiel Aud., Stanford campus, free.

**ROYAL TAHITIAN DANCE COMPANY,** Apr. 4, 8:30 pm, Flint Center, Cupertino; Apr. 5, 8:30 pm, Paramount Theater, 2024 Broadway, Oakl.; 387-6409, \$3.50-\$5.75.

**LONDON YOUNG,** pianist, Apr. 6, 8 pm; 1750 Arch, Berk.,

Continued on next page





Baritone Dietrich Fischer-Dieskau, see concerts, April 2

841-0232, \$2.50/\$2 students.  
**GERMAN LIEDER WORKSHOP**, interpretation of German Lieder with Miriam Abramowitsch, for pianist and singers, Apr. 6, 2-5 pm; 1750 Arch, Berk., 841-9560, \$10.  
**MATHEW BAKULICH**, harpsichordist, eighteenth century music Apr. 6, 8:30 pm; Community Music Center, 544 Capp, free.  
**MOTT THE HOOPLE**, Bachman-Turner Overdrive and Aerosmith, Apr. 13, 8 pm, Winterland, Post/Steiner, 692-2921, \$4 adv./\$5 door.  
**BERKELEY DANCE THEATER AND GYMNASIUM**, Apr. 5-6, 8:15 pm; Live Oak Theater, Shattuck, one block north of Rose, 841-4120.  
**GROVER SALES** and multi-media concert, Apr. 7, 2:30 pm; Foothill College Theater, 12345 El Monte Rd., Los Altos Hills, 948-3523, \$2.50/\$1.50 students and seniors.  
**MID EASTERN CLASSICAL TRIBAL MUSIC** with Ghawazee,

Moroccan, Egyptian and Ohawal dancing, Apr. 7, 4:30 pm; Bach Dancing and Dynamite Society, El Granada, \$3.  
**ALL-CHOPIN PROGRAM** with Neal La Monaco, cello and Margery Tede, mezzo, Apr. 7, 8:30 pm; Old Spaghetti Factory, 478 Green, \$3/\$2.50 students.  
**LES MENESTRIERS**, performing French songs from the Middle Ages on Medieval instruments, Krummhorn, rankett, viol and citern Apr. 7, 2:30 pm; Dinkelspiel Aud., Stanford campus, \$4.50.  
**JESSE COLIN YOUNG**, Apr. 8 7:30 and 10 pm, Memorial Auditorium Stanford Univ., 321-2300 ext. 4331, \$3.  
**DOC SEVERINSEN**, Apr. 6, 7 and 10 pm, Flint Center, Cupertino, 444-8575, \$5.50-\$6.50.  
**BOZ SCAGGS**, Apr. 7, 8 pm, San Jose Civic Aud., San Jose, 692-2921, \$4-6.  
**AMICI MUSICAE**, performing music of the 13th century School of Notre Dame with Renaissance

dances and double choir works for 17th century cathedrals, Apr. 7, 14, 8:15 pm; Live Oak Theater, Shattuck, one block north of Rose, 849-4120.  
**ELECTRONIC MUSIC**, Apr. 10, 7:30 and 10 pm; Minolta Planetarium, De Anza College, Cupertino, \$1.50/75¢ students.  
**EASTER PROGRAM**, of Bach's "St Matthew Passion," performed by the SF Symphony, conducted by Seiji Ozawa with Edith Mathis, soprano, Maureen Forrester, contralto, Robert Ter, tenor, Seth McCoy, tenor, Benjamin Luxon, baritone, and Stafford Dean, bass, Apr. 10, 12, 13; SF Opera House, Civic Center, 626-8345.  
**JOSE LIMON DANCE COMPANY**, Apr. 11-12, 8 pm; Memorial Aud., Stanford campus, \$2-4.  
**FANFAIRS**, Jazz trio, Apr. 12-13, 8:15 pm; Foothill College Theater, 12345 El Monte Rd., Los Altos

Hills, 948-8590, ext. 349, \$1-\$1.50.  
**INFINITE SOUND**, compositions rooted in the traditions of Black American music and influenced by African, Middle Eastern, Indian, Japanese and contemporary forms of European and American Classical music, performed by Roland Young, Apr. 12, 8 pm; 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.  
**NANCY CORWIN**, soprano with Donald Aird, pianist and Robert Hubbard, oboist, performing water songs of Schubert and Debussy, Baroque Arias and Appalachian Folk Songs, Apr. 12, 8:30 pm; Lone Mountain College, 2800 Turk, \$2.50/50¢ students.  
**EVENING OF IMPROVISATION**, original works and classics performed by Berry Taxman, pianist, Carolyn Strauss, flutist, Rella Lossy, poetess and Carol Loud, dancer, Apr. 13, 8 pm; 1750 Arch, Berk., 841-0232, \$2.50/\$2 students. □

secticides for managing forest insect populations, Apr. 4, 7:30 pm; Lawrence Hall of Science, UC Berk., campus, 642-5132, \$1/50¢ students.  
**"THE MEDIEVAL WORLD"**, lecture/tour, Apr. 6, 1 pm; M.H. de Young Memorial Museum, Golden Gate Park, free.  
**"HISTORICAL DEVELOPMENT** of the Afro-American Visual Arts Tradition, 1700-1970" by Irene Sawyer, former Project Director for Black Cultural Research Project and Afro American and Black Studies Program, UC Davis, Apr. 9, 8 pm; 160 Kroeber, UC Berk. campus, free.  
**"EXECUTIVE ACTION"** by author Donald Freed, Apr. 4, 7:30 pm; 2600 Bancroft Way, Berk., 653-6440.  
**"CONCERN VS. CLOUT: Politics in Relation to You"** by Edith Austin, political editor of the Sun Reporter, Henry Ramsey, UC law professor and Berkeley City Council member, Joe Coto, Oakl. City Council, Donald Hopkins, from office of Congressman Ron Dellums and Elaine Brown, president, North Peralta Student Body and member of Black Panther Party, Apr. 11, 7:30 pm; 2600 Bancroft Way, Berk., 653-4640.  
**"THE BODY AS SELF-DIALOGUE"** by Stanley Keleman, bioenergetic therapist, Apr. 12, 8 pm; Homestead Community Room, 130 West Portal, free.  
**"AN EVENING AT ARICA"**, Wed., 7:30 pm; Arica Institute, 580 Market, free. □

## LECTURES

**"THE WHITE ROBED KANON** in Zen Painting of the 14th century Japan" by Yoshiaki Shimizu, asst. prof. of Oriental Art, Princeton Univ., Mar. 28, 1 pm; Pacific Film Archive/University Art Museum, 2626 Durant, Berk., free.  
**"DISORDER VS. EDUCATION"** by Dr. Curtis Aller, president, Peralta District Board of Trustees, Barney Hilburn, president, Oakland Board of Education and Mary Jane Johnson, president, Berkeley Board of Education and the Berkeley NAACP, Mar. 28, 7:30 pm; 2600 Bancroft Way, Berk., 653-4640.  
**"PROTECTING YOUR HOME** Against Earthquakes," Mar. 28, 7:30 pm; Lawrence Hall of Science, UC Berk., campus, 642-5132, \$1/50¢ students and srs.  
**"THE CHEMISTRY OF CHANGE"** by Ken DiVittorio, Mar. 30-31, 2:30 pm; Lawrence Hall of Science, UC Berk. campus, 642-5132, \$1/50¢ students and srs.  
**"CHINOISERIE - Chinese Influence on Western Art,"** lecture/tour, Mar. 30, 1 pm; M.H. de Young Memorial Museum, Golden Gate Park, free.  
**"EPHRAIMITE HERITAGE** of the Late Monarchy of Judaism" by H.L. Ginsberg, professor of Bible

Jewish Theological Seminary, NY, Apr. 1, 8 pm; Alumni House, UC Berk. campus, free.  
**"FORCED PSYCHIATRIC TREATMENT EQUALS TORTURE"** by Leonard Roy Frank, co-founder of Network Against Psychiatric Assault and Member of Madness Network News, Apr. 2, 8 pm; SF Jewish Community Center, 3200 California, 346-6040, \$1.25.  
**"CHILE AND US CONTROL."** with slides, Apr. 2, 7:30 pm; Good Health Medical Clinic, 1193 Valencia, free.  
**"FUTURES IN THE SOLAR ENERGY,"** slides by Charles Misar, coordinator, Energy Group, Portola Institute, Apr. 3, 12:15 pm; Peninsula Conservation Center, 1176 Emerson, Palo Alto, 328-5313, free.  
**"FOLKLORE AND POLITICS** in the Soviet Union" by Felix J. Oinas professor of Slavic Languages and Literature, Indiana University, Apr. 3, 8 pm; 160 Kroeber, UC Berk. campus, free.  
**"ASTROLOGY AND GESTALT"** by Michael Sullivan, astrologer and polarity therapist, Apr. 4, 8 pm; SF Jewish Community Center, 3200 California, \$1.25.  
**"BIRDS, BEES AND CHICKADEES"** by Dr. Donald Dahsten, on alternative methods to chemical in-

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**BOARDING HOUSE:** Esther Phillips also Ron Douglass, Mar. 28-31; Robert Klein also Melissa Manchester, Apr. 2-7; Odette, Apr. 9-14; 960 Bush, 441-4333, adm. varies.  
**CABARET:** Kaura Kenyon, Wed.-Sun.; Viva, Mon.-Tues.; 936 Montgomery, 788-3355.

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**CESAR'S LATIN CLUB:** Cesar's Latin Band, Thurs.-Sun.; 576 Green, 781-9300.

**CLEMENT MIXER:** Spunky, Mar. 28; Clement/8th Ave., 752-4089.

**DIZZY'S:** Fiction Bros., Fri.; Pinkerton and Card, Sat.; 5512 Geary, 752-9954.

**DRINKING GOURD:** Lawrence Hammond and the Whiplash Band, Mar. 28; 1898 Union, 921-9943.

**EARTHQUAKE McGOONS:** Turk Murphy, Tues.-Sat.; 630 Clay, 986-1433.

**GARDEN OF EARTHLY DELIGHTS:** Dog Mead, Mar. 28-30; Cosmic Pop Corn, Mar. 31, 199 Mississippi, 863-9320.

**GENEROSITY:** Mitch Woods and His Red Hot Mama, Mar. 29-30; Kid Kahoutek and the Shooting Stars, Mar. 31, Apr. 7; 1981 Union, 921-8305.

**GREAT AMERICAN MUSIC HALL:** Commander Cody and His Lost Planet Airmen also Naomi Ruth Eisenberg, Mar. 29, 9 and 11 pm; Stan Kenton, Mar. 30, 31; Dizzy Gillespie, Apr. 5; 859 O'Farrell, 885-0750, adm. varies.

**GREEN EARTH CAFE:** John Sarney, classical guitar, Mon.; Mariene Krietlow, country ballads, Tues.; Splittin' Image, country jazz, Wed.; Frankie Lee and Stu Spero, country ballads, Thurs.; Dale Miller, Shelley Ralston, and Mark Stein, country bluegrass and ragtime guitar, Fri.; Dale Miller and Shelley Ralston, country bluegrass and blues guitar, Sat.; Nick Catsman, classical and blues guitar, Sun.; 1810 Market, 861-0060.

**HAVOC HOUSE:** Lazy Ace, Fri.-Sat.; 1548 Polk, 285-9282.

**INTERSECTION:** Betty Kaplowitz, guitar and vocals, Mar. 29-30; Partly Cloudy and Clearing with Ruth Schoenbach, folk-rock group, Apr. 6; Frankie Lee, guitar and vocals, Apr. 12-13; Dick Crook and Friends, Jazz, Mar. 31, 4-6 pm; 756 Union, 397-6061, donation.

**JOLLY FRIARS:** Horns, Strings and Things, Tues.-Sat.; Mega, Sun.-Mon.; 950 Clement, 752-0354.

**KEYSTONE KORNER:** Pharoah Sanders, Mar. 28-31, Apr. 2-7; Stan Getz Quartet, Apr. 9-14; 750 Vallejo, 781-0697, \$3 weekdays/\$3.50 weekends.

**LA TERRAZA:** Mariachis nightly; 3462 Mission, 285-1236.

**MAINMAST LOUNGE:** The Dixie Six, Sun.; 616 20th St., 863-7023.

**MINNIE'S CAN-DO CLUB:** Dave Alexander, Thurs.-Sat.; 1915 Fillmore, 563-5017.

**MOONEY'S IRISH PUB:** Crown Chakra, folk guitars, Apr. 2, 9; Sweet Pickins, folk singers, Apr. 3, 10; Savanna Rose, country Western, Mar. 28, Apr. 4, 11; Western Union, bluegrass, Mar. 29-30, Apr. 5-6, 12-13; 1525 Grant, 982-4330.

**MUSTARD SEED:** Bonnie Heller, Mar. 31, Apr. 7; folk auditions, Apr. 7; 432 Mason, 474-8563.

**ORPHANAGE:** Chiepitto and His All Stars, Mar. 31; Maxayn, Apr. 1-3; Spelbound with Clarence Jones, Apr. 4-6; Azteca, Apr. 7; Roy Aires and Ubiquity, Apr. 8-10; Mega, Apr. 12-13; 807 Montgomery, 986-8008, \$2.50 weekends/\$2 weekdays.

**PAUL'S SALOON:** High country, Wed., Fri.; Phantoms of the Opry, Thurs. and Sat.; Western Union, Sun., 3251 Scott, 922-2456.

**PIER 23:** Pier 23 Jazz Cats, Fri.-Sun.; Embarcadero, 362-5125, \$1.

**PIERCE STREET ANNEX:** Black Velvet Band, Sun.-Tues.; Craig Strode Three, Wed.-Thurs.; Horsefeathers, Fri.-Sat.; 3138 Fillmore, 567-1400.

**PLAKA TAVERNA:** Nick Dakis Trio and Nitsa, Tues.-Sun.; 1024 Kearny, 398-6414.

**REUNION:** Tony Lewis Trio, Wed.-Sun.; Martha Young Trio, Mon.-Tues.; 1969 Union, 346-3248.

**RIBELTAD VORDEN:** Jerome Arnold and his fine blues band, every Fri.; Cor. Precita/Folsom, 647-3399.

**SAND DUNES:** Wave, Mar. 28; Jules Rowell Sextet, Mar. 29-30; Cliff Woods Quintet, Mar. 31, 3-7 pm; 3599 Taraval, 564-5621, admission varies.

**SCENE:** Tommy Smith Trio and Michael Howell, Thurs.-Sun.; 2301 Fillmore, 567-0593.

**SHADOW BOX:** Vernon Alley Trio, Wed.-Sat.; 3535 California, 751-9091.

**UNIVERSITY HIDE-A-WAY:** Dino Population Three, Fri.-Sat.; 2225 Fillmore, 567-9233.

**VINTER:** Tom McNally, Fri.-Sat.; 1875 Union, 922-4498.

**WOODSTOCK:** Three Penny Opera, Sun.-Mon.; Scrap Iron, Tues.-Sat.; 951 Clement, 752-7132.

**YE ROSE AND THISTLE:** Bob Berryman, Sun.; 1624 California, 474-6968.

## EAST BAY

**BIG ART'S:** Night Shift, Mar. 28; Valley Boys, Mar. 29; Lucky Strike, Mar. 30; 1834 Euclid, Berk., 845-9429, admission varies.

**CHARLEY BROWN'S:** Hot Cider, Wed.-Sat.; 1890 Powell, Emeryville, 658-6580.

**DELIVERANCE:** Matidas, Mar. 28-30; Monopoly and Matidas, Mar. 31; Mink Diamond and Blue, Apr. 3; Raw Soul, Apr. 4-6; Monopoly and Soul, Apr. 7, 14; Storm, Apr. 11-13; 1332 Park, Alameda, 865-6444.

**FREIGHT AND SALVAGE:** Ante Arte Baroque Ensemble, Mar. 28; Lawrence Hammond and the Whiplash Band, Mar. 29-30; 1827 San Pablo, Berk., 548-1761, admission varies.

**GALLEON:** Dixie Rockets, Fri.-Sat.; Pacific Marina, Alameda, 523-1531, \$1.

**IT CLUB:** Bill Thacker, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-9971.

**KEYSTONE BERKELEY:** Commander Cody and the Valley Boys, Mar. 28; Stoneground, Mar. 29; John Lee Hooker and Stoneground, Mar. 30; Cold Blood and Suntar, Mar. 31; 2119 University, Berk., 841-9903, adm. varies.

**LA BOHEME:** Joey Lent, guitar, Wed. and Sat.; 2930 College, Berk., 848-7860.

**LONG BRANCH:** Grayson Street, Mar. 28; Earth Quake, Mar. 29; Valley Boys and Soundhole, Mar. 30; Frank and the Niteshift, Mar. 31; Clover and the Valley Boys, Apr. 6; 2540 San Pablo, Berk., 848-9696, admission varies.

**ODYSSEY:** Country, bluegrass and folk, nightly; 2033 San Pablo, 841-0902.

## MARIN

**TUCKET INN:** Mile Hi, Mar. 28; Stuart Little Band, Mar. 29-30; Yashudna, Mar. 31; 18564 Mission, Hayward, 276-9778, admission varies.

**BOATHOUSE:** Magic, Mar. 28-31; Exchange, Mar. 30, Apr. 1, 6, 8; Butch Whacks and the Glass Packs, Apr. 2, 9; 300 Turney, Sausalito, 332-0511.



John Lee Hooker at Keystone Berkeley, March 30

### INN OF THE BEGINNING:

Chris Williamson and Melba Rounds also David Rea and Slewfoot, Mar. 28, \$1.50; Arkansas Sheiks and the Rockabilly Rhythm Boys, Mar. 29-30, \$2; free folk music, Sun.; Syn-ergy and Hugh Swacklett, Apr. 1-2, \$2; 8201 Redwood Hwy., Cotati, (707)795-9955.

**LION'S SHARE:** Mendocino All-stars, Mar. 28-30; Fat Tues., no cover, six bands, Apr. 2; Country Joe and Berry Meton and Alice Stuart and her new band, Apr. 4-7, \$2.50; Clover, Apr. 11-13, \$2.50; 60 Red Hill, San Anselmo, 454-9856.


**MACARTHUR'S:** Luther Tucker Blues Band, Mar. 28; Heartbreakers, Mar. 29-30, Apr. 12-13; Chaos, Apr. 4-6; Thailand Jones, Apr. 11; 218

Sir Francis Drake, San Anselmo, 453-8600.

**SLEEPING LADY CAFE:** John Thomas and Eileen Cullen, Thurs. 28, 50¢; Laura Allen and Jeff Cain, Fri. 29, 75¢; Vince Guaraldi, Sat. 30, 99¢; Pamela Poland, Kenny Bloom w/ Melba Rounds, Sun. 31, 99¢; Back End Loader, Mon. 1; Kit 'n' Kaboodle, Tues. 2; Hot Hoot, Wed., 3 & 10; Rowan Bros. Thurs. 4, 50¢; Maria & Clyde and Friends, Fri. 12, 75¢; 58 Bolinas Rd., Fairfax, 456-2044. □

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The Spring Session will run from April 3 to May 28, and will be held at St. John's Presbyterian Church, 2640 College Ave., Berkeley. Registration will be at St. John's from 11 a.m. to 3 p.m. on Sat., March 30, and from 6 p.m. to 8 p.m. on Mon., April 1. For further information, call 433-1791.

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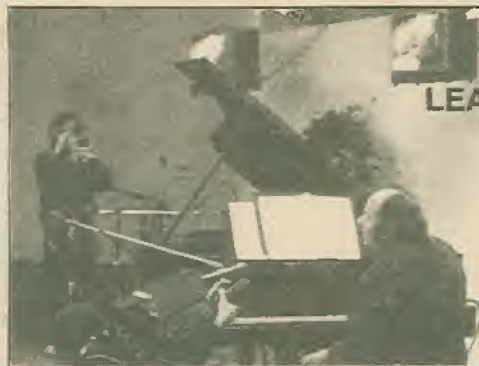
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# Voight as Teacher; Leaud as Ingenue



Schoolteacher Pat Conroy (Jon Voight) uses classroom imagination in "Conrack"

**CONRACK**, with Jon Voight, directed by Martin Ritt. **THE MOTHER AND THE WHORE**, directed by Jean Eustache (opening Wed., Apr. 3 at the Surf).

"This is a true story," the titles tell us, but it's clear from the first scene that "Conrack" is not a true story. It may have its origins in the autobiographical reminiscences ("The Water is Wide") of Pat Conroy, a white teacher who went to teach black children on an island off the South Carolina shore, but the story has been falsified—perhaps, purified would be a better term—by the filmmakers. The director, Martin Ritt, and the screenwriters, Irving Ravetch and Harriet Frank, Jr., have turned Pat Conroy into a mythological figure—the great, devoted, selfless school teacher, and Jon Voight turns in a great, devoted, selfless performance as Conroy.

It's been a long time since we had a genuine, unqualified hero like Conroy in American movies. We've gotten used to the catatonic heroics of Clint Eastwood and Steve McQueen, and it's hard to remember a time when movie heroes seemed to glow with a special intensity. But think of Errol Flynn and Randolph Scott and John Wayne, before he was embalmed. In "Conrack," Jon Voight possesses that kind of energy and size.

His Conroy is perpetually in motion and he loves to talk. "I'm handsome," he tells the class, grades five through eight, on his first day at the island school. "My name is Conroy, Con-roy." But the kids can't say his name (apparently, it's not in their dialect), and they call him "Conrack." "I think I like it," he says of his new name.

But pronunciation isn't the kids' only problem. They don't know what country they live in or how much is two and two or the name of the body of water that pushes up against their island's shore (the Atlantic Ocean). The principal of the school, a black woman named Mrs. Scott (Madge Sinclair), had the children in their earlier grades and didn't think learning was as important as discipline. She calls the students her "babies" and tells Conroy, in front of them, that they are slow. She thinks the kids should learn to behave, to shuffle along in a white world. "You don't know what it's like to be black," she tells Conroy.

Conroy wants them to be "free," and through a series of ingenious gimmicks, he teaches the kids the names of flowers and the parts of the human anatomy. And suddenly, miraculously, they know who the first president of the United States was (and even what the United States is); they know that Ho Chi Minh is the leader of North Vietnam (this is 1969); they know that Jackie Robinson is the greatest baseball player of all time. "What's James Brown's greatest hit?" he asks the class and he answers, "Say It Loud, I'm White and I'm Proud"; the kids reply, "No, no, I'm black and I'm proud." Conroy even gets the children to listen to "The Flight of the Bumblebee" with straight faces, and to Beethoven's Fifth, which, he tells them, represents the sound of death knocking at the door. Da da da dum!

"Something's happening on this island," he tells the school superintendent, portentously, as if the film is ready to turn into "The Battle of Algiers." But the superintendent (played with characteristic malevolence by Hume Cronyn) doesn't like what's going on a bit. Discipline and order, he tells Conroy, that's what education is about; then he fires the best teacher since Mr. Chips.

When Conroy leaves the island, the kids come down to the dock to see him off, and the scene is a heart-breaker. He wishes them a safe crossing, and as his boat pulls away, one of the children plays Beethoven's Fifth on a portable Victrola. Da da da

dum. The children know what's happening to them, the music tells us; they can hear death knocking at the door. But these wonderful kids, with their well-scrubbed faces, are very much alive. Conroy has given them the gift of knowledge, and maybe, we think, something will happen on this island.

It's all very exhilarating and such an untrue story. Kids who've been as beaten and destroyed as these kids are just can't be reached that easily. Somewhere tucked away in the film's inspirational finale is Conroy's confession that he probably hasn't changed the lives of these children very much, but the movie lets that pass. If "Conrack" really were a true story, who'd want to see it?

"Conrack" is built on a myth: the myth that education can transform the world, that truth will set men free. Martin Ritt has directed the film in a style appropriate to a myth, with the classroom an abstraction, removed almost totally from the life outside it.

Ritt has previous experience pitching this line. He directed "Sounder," but that film was such a downer—what with dogs being shot and fathers being maimed—that one could hardly enjoy the tearjerker ploys. Ritt's manipulative skills are again on display in "Conrack," but this time the director wants us to enjoy ourselves, and we can forgive the director nearly everything—even the Victorian villainy of Hume Cronyn's superintendent. We want to believe in the liberating effects of education. We want to believe that whites can work with blacks. We want to believe that something is happening on Conroy's island, even when we know it isn't.

"The Mother and the Whore" is literally an extra-ordinary movie. It is three hours and thirty-five minutes long (plus intermission) and is filled with drinking and smoking and talking, mostly about sex. The talk has no particular wit to it, and there's very little action. The characters hold no special fascination, either, although Jean-Pierre Leaud, going through his specialty-number as a spoiled male ingenue, is droll and Bernadette Lafont, as the mother/mistress, displays some spirit and an attractive body.

But all that is beside director Jean Eustache's point. "The Mother and the Whore" is not meant to be an entertainment. It is an experience, unlike any other movie we are ever likely to see.

"The Mother and the Whore" scans like a personal diary. There's no dramatic structure. Many scenes go on way beyond their dramatic purpose, and the only purpose of other scenes is to have no purpose. Eustache intentionally gives us too much information and too little; a lot of what he tells us is trivial and of no use in understanding the characters, and there are gaps in what we do need to know about the characters. Eustache wants us to know his characters the way we know our acquaintances, where our encounters are only chance meetings and much of our knowledge about them is merely surmise.

After nearly four hours, we feel that Leaud and Lafont are people that we know. Whether we want to know them is another question. After four hours with these people, I wanted something to show for it, and I didn't feel, as the New York Times reviewer apparently did, that the experience was "cathartic." I was tired and drained and felt as if I'd just sat straight through a week's episodes of "One Life to Live." It wasn't enough. "The Mother and the Whore" is a very demanding film, and the emotional rewards should be more nearly commensurate with the emotional demands. Still, as an esthetic experience, it is unique; we are not likely soon to feel ourselves involved so intimately with the characters in a film. On its own terms, "The Mother and the Whore" is a remarkable achievement. ■

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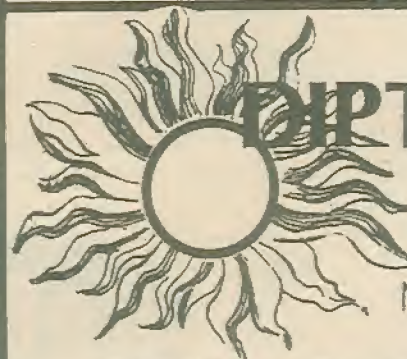
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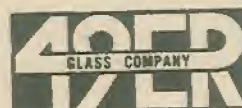
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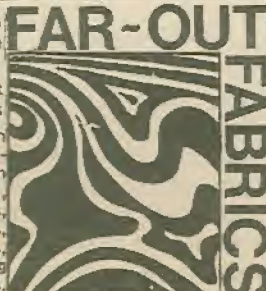
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## Dancing Footloose;

FOOTLOOSE, Jenkins' Dance Studio, 2005 Bryant (at 18th St.), Mar. 29, 30. Footloose Dance Studio, 2005 Virginia (at Shattuck), Berk., Apr. 5, 6 & 12, 13. All perf. 8 pm. Adm. \$2.50 gen., \$2 student. Info. & res. 547-1825.

"Footloose," a new modern dance company under the direction of Irine Nadel, is currently giving a series of performances in San Francisco and Berkeley. Although the company itself is new, there's not much unique or startling in either the choreography or dancing. That's not a criticism however, only an observation, for Irine Nadel is herself an engaging performer and her choreography for "Footloose" is competent if not terribly exciting.

One of Nadel's strengths is that she seems to successfully resist the impulse to simply let her dancers ramble around expressing themselves. With a single exception, "Tunneling" (a weak Nikolais imitation created by Laura Crescione), the "Footloose" works are tight, structured and often punctuated by Nadel's rather wacky sense of humor.

Her most interesting piece, "Astrophel," is set on a stage cluttered with numerous silver-sprayed tennis balls which the dancers knock about as they move. It's an effective device, with the balls lending a feeling of eerie absurdity to what otherwise is a straight and serious work. "Not Since Yesterday This Time Tomorrow" is a long duet danced by Nadel and Greg McGlaze in a cute style that matches its title. "American Mindscape" combines speech and movement, attempting to depict America in

Margaret Jenkins, a participant in the Six Week Dance Festival at the Jenkins' Studio, San Francisco

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Pitted Cherry Orchard

terms of competitive sports and other easily accessible "Americanisms" (such as Nadel kinetically moving while she reads a "Dear Amy Anderbuilt" column).

My reaction to the Nadel concert as a whole is one of sympathetic indifference. The works operate on somewhat the same level—clever but shallow and inventive without being intense or experimental. But I really find it difficult to judge Nadel's choreographic potentials from a studio performance. Dance, particularly abstract dance which deals with spatial relationships, is mutilated and stifled when performed in a constricted area. The audience needs some distance in order to comprehend pattern and flow.

Also, "Footloose" at this point has only one male dancer—and while he's an adequate performer, the company seems badly out of balance with one man and nine women. Most of the nascent local modern companies I've seen lately are primarily composed of women, and while this doesn't ipso-facto make for bad dancing, it does limit their dance vocabulary considerably. Much of the appeal, ideas and power of dance is derived from the tension of male and female bodies and psyches. I have a feeling Nadel's work would change considerably in depth and content if she had a more sexually balanced group.



Elizabeth Cole and Dana Elcar in Chekhov's "The Cherry Orchard"

**THE CHERRY ORCHARD**, by Anton Chekhov, A.C.T. in repertory, Geary Theatre. Adm.: Previews and mats, \$6.50-\$4; weeknights \$7.50-\$5; weekends \$8.50-\$6; student rush \$3.50. Info. 673-6440.

Chekhov describes both "The Seagull" and "The Cherry Orchard" as "comedies," although "The Seagull" ends with a suicide and "The Cherry Orchard" with the macabre death of an old servant forgotten by his masters. What Chekhov means by his use of the word "comic" is not that either play is particularly funny, but that they both deal with the general absurdity of the human condition. It's a distinction ignored in A.C.T.'s current heavy-handed version of "The Cherry Orchard," insensitively directed by William Ball.

Despite the usual lavish costumes and ostentatious sets, Ball's "Cherry Orchard" is a dramatic muddle. As seen by Ball, Chekhov's delicate play vacillates wildly from exaggerated burlesque to maudlin sentimentality. Some of Chekhov's characters do act foolishly, but Ball sees them as fools—and there is a difference. In A.C.T.'s "Cherry Orchard" for example, the maid Dunyasha is a giggling hysteric,

while her suitor Yepikhodov is reduced to a bumbling idiot.

Ball seems incapable of subtle characterizations, which is what Chekhov is all about. "Life on the stage," Chekhov states, "should be as it really is, and the people too, should be as they are." His characters are neither heroes nor villains but, chameleon-like, alter according to the circumstances in which they are placed, they're foibles viewed by Chekhov with a bemused compassion.

Chekhov died in 1904, when he was 44. "The Cherry Orchard," written in 1903, was his last work. Superficially, the play deals with a family of landed Russian gentry who cannot afford to keep their estate (which includes a magnificent cherry orchard). They refuse to do the one thing that could financially save them, chop the estate into small lots and rent it to townspeople for summer cottages. The land is finally sold, ironically, to one of their former peasants who intends to sub-divide it.

Beneath its rather fragile plot, "The Cherry Orchard" portrays people trapped in circumstances of historical change they don't understand. The family is in a state of ambivalent agony over the sale of its ancient home. Most of them naively look forward to a more precarious future. "The Cherry Orchard" is about the absolute futility of nostalgia as opposed to the probable futility of change; as critic John Lahr points out, "Chekhov chronicles an existential statemate."

The A.C.T. cast has some eminent performers, including Sada Thompson and Peter Donat, but none of them seems able to capture the complex dimensions of Chekhov's characters and ideas—making this profound play appear nothing more than a weak simplistic melodrama.

SHORT TAKES

The Bay Area Theatre, which has been performing in local schools for the past seven years, rarely puts on plays for the general public. A recent exception was their short run of Lorca's "Lament To The Death Of A Bullfighter" and Strindberg's "Miss Julie" at Neighborhood Art's Community Theatre.

The company has a slightly archaic feel, and both the dramatic reading of the Lorca poem and the Strindberg play seem conservative and dated. But it is, at the same time, a serious polished group with some fine actors. Kerry Rider and Howard Davis McNeely did quite well in the Strindberg; "Miss Julie" (about a neurotic aristocrat who has an affair with her servant and then kills herself in shame) is a play difficult to give a contemporary aura, but I enjoyed it.

It was good to see the Xoregos Performing Company out of the confines of their small Attic Theatre on Union St. They recently presented a short Spring Season at the Palace Of Fine Arts, and while some of the pieces on the program I saw benefited from the extra space, the Xoregos Company is still not a particularly stimulating group.

"The Picture Of Dorian Gray," is another of Xoregos' attempts, along with David Ostwald, to create a synthesis of speaking and dance, but the work is an amateurish blunder. "Turning," a fine dance by Xoregos, fared better as did "Soaring" by Klarna Piska, a campy recreation of a vintage 1919 Dennishawn dance. "Six Moods Of Love" is repetitious and not very substantial. There were also two moderately interesting solos by guest artist Chiang Ching.

Supposedly The New Music Company is performing William Russo's rock opera "Aesop's Fables" at the First Unitarian Church, Franklin and Geary Sts. weekends through April 27. However, I've tried to see the show twice now without success. Once I was told it had been canceled but would continue the following week. The next Saturday, I tried again, this time to find the church shut tight with the confused potential audience commiserating with each other in the street. According to the group, the bus strike canceled the first show and a mix-up over space the next weekends', so I'd call first and make sure they're still around. "Aesop's Fables" will hopefully run through April. Info. 864-2281.

If you are a student, you can attend the non-event of the year for half-price. Tickets are available (reduced) for "Nureyev and The National Ballet of Canada," the one performance without Nureyev, Sat. mat. Mar. 30, 2:30 pm. Get them at the Opera House or at the Yamaha Ticket Center, student ID required. ■

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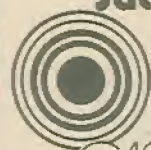
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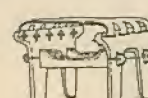
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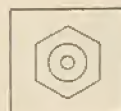
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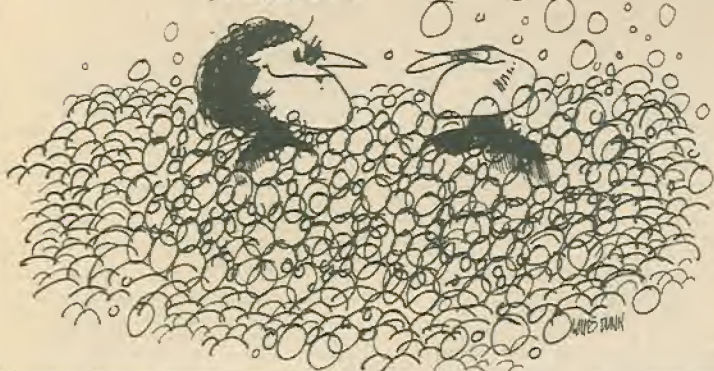
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All varieties of soap are possible. Make powdered soap by drying a block of the finished product in the oven, then grating it. Make it more sudsy by adding borax to the mixture. Or beat it with an egg beater and it'll float. With extra glycerine and oils, you get liquid soap.

Color it green by using mashed beet greens, or pink with rose petals; scent it with lavender or lemon oils.

We've collected a fair amount of soapmaking information including techniques, recipes and a diagram of a leaching barrel; it's too much to print here, but for a free copy send a self-addressed stamped envelope to Suds, c/o the Bay Guardian, 1070 Bryant, SF 94103.

WAIT TILL YOU  
SEE HOW  
I MAKE MY OWN  
SPAGHETTI.



## MURPHY'S FLEA MARKET

By Cecily Murphy



### Health for Pets

Coming up—do it yourself medical care for your animals. Some treatments can be taken care of in your home a lot cheaper and easier than a trip to the vet. Let us know about any home-vet experiences you've had, the names of qualified people who teach vet techniques, good home manuals, etc. Send to Bay Guardian, 1070 Bryant, SF.

### BARGAIN BLURBS

Free info. on making your own baby food or pet food, send self-addressed stamped envelope to Berk. Ecology Center, 2179 Allston Way., Berk. 94704; also two page pamphlet, "Consumption Psychology" on what motivates consumer to consume. . .Free molasses recipe book, American Molasses Co., 120 Wall St., NY, NY 10005. ....Rid yourself of unwanted junk mail by writing Direct Mail/Marketing Assn., 230 Park Ave., NY, NY 10017; they control many major mailing lists, and will gladly remove your name (or, if you want more mail will add you to their lists)....Save about 20% on do-it-yourself picture framing, Three Dimensions, 3167 College, Berk....Free classes in leathercrafts, drawing and printing, dance, emphasis on Filipino cultural traditions; Neighborhood Arts Program, 150 8th St., SF, call 863-6585 for schedule....New 24-hr. pregnancy hot-line, information on pregnancy, abortion, adoption; financial assistance and reduced medical care fees, 329-9000....Free environmental Garden Clinic, Sat. Apr. 6, 10 am-4 pm, advice on soils, plant diseases, organic gardening, pests; plus slides, exhibits, movies, Shattuck Ave. Coop, Berk....Post Office auction, 12,000 items of unclaimed or damaged merchandise, Civic Aud., Polk Hall, Polk/Grove, SF, Apr. 18, 8 am; preview Apr. 17, 8 am....To get city assistance for a tree planting project on your block call or write for free tree planting kit, Street Planting Division, DPW, 2323 Army, SF 94124 (558-4057).

### Non-Profit Eating

In the culinary desert of south of Market, there's an incredible new oasis: Communion, a non-profit restaurant at 1123 Folsom (at 7th), 626-0114. At Communion, from 11 am to 8 pm daily, you get for just 80¢ vegetable stew, soup, long grain

rice, homemade yogurt, chutney and Indian bread. If you're hungry, seconds are free, though they ask you eat all you take.

A la carte, the prices look ridiculous: soup for 15¢, tea for a nickel, 8¢ with milk in it. Smoking not allowed, likewise tipping (though donations are accepted with your name recorded in a ledger as a donor.)

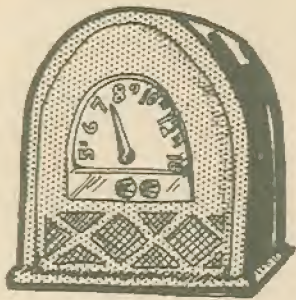
### Foolproof Used Tubes

Buying a used tv is cheaper than buying a used car, but often as risky, featuring the now-you-see-it, now-you-don't effect. But here's a shop that

solves some of those problems: Mr. BZZZ Television, 2841 24th St., SF. They buy up old tv sets from hotels and motels and sell them—complete with one year guarantee on picture tube and parts, and 90 day guarantee on labor (the same as on a new set). Prices from \$40-\$70.

### Step into the Past

If the present's too much with you these days, try a double dose of the past: Either by spending those cold foggy evenings in your living room with Sherlock Holmes and Sam Spade on the radio, or by taking in a Friday night double feature to catch the Thief of Baghdad or maybe West of Zanzibar.



Radio station KEST (AM-1450) broadcasts a Theatre of the Air daily 6 am-10 pm, to midnight on Fri. and Sat. Coming up are early radio classics like Sherlock Holmes in "Shoscombe Old Place" (Apr. 5, 12:30 pm), "Inner Sanctum" (Apr. 2 and Apr. 3, 8 pm) and "Mr. Chameleon" (Apr. 5, 8:30 pm) as well as recorded readings like "Red Badge of Courage" (Apr. 1, 3 pm) or short stories by Mark Twain (Apr. 3, 3 pm). For a schedule, send a self-addressed stamped envelope every other week to 1231 Market, SF.

You can also enjoy some "Great Moments in Radio in its Hey Day" on Apr. 4 at noon at the A.P. Giannini Auditorium, 555 California, SF. You may hear anything from Burns and Allen to Tokyo Rose, and there will be exhibits of antique radios, old microphones and a radio tower exhibit from the Electronic Museum.

For silent films, the best bets are those sponsored by the Avenue Photoplay Society, a volunteer group doing film collecting and restoration and sponsoring Friday night films for \$2. The ticket includes a half-hour concert on a giant, 50-year-old pipe organ originally housed in Chicago's State Lake Theatre and brought here at a cost of \$40,000; it now gives Chaplin and Barrymore et al. all the background music they need.

Coming up Apr. 5, Clark Gable and Jeanette McDonald in "San Francisco" and Buster Keaton in "What, No Beer?" Then brace yourself for the special Apr. 11, 12 and 13 shows when there's going to be a comeback of original 3-D films (e.g., "It Came From Outer Space"). They've painted the screen silver, will be running double and triple projectors and will provide those nifty cardboard glasses you need to see all the special effects.

The theatre is at 2650 San Bruno in SF; take Hwy. 101 south to the Silver Ave. exit, to San Bruno Ave. By Muni, the 25 bus from 5th St. near Mission goes right by the theatre. To get on their mailing list, sign up at the theatre or send them a card.

### Put Another Nickel In . . .

You can get some of the finest entertainment mileage possible out of a dollar out around the Cliff House area. Start out with the free things like a hike to Point Lobos; watch the seals on Seal Rock (they're in abundance now), walk around the ruins of the



Sutro Baths, or climb up the back of the cement mountain along the Great Highway and explore remnants of the Sutro Mansion—foundations, a few statue fragments, gardens and a terrific view.

At the Cliff House, you might want to skip the restaurant and bar as well as the missions exhibit and giant camera—but don't miss the Musee Mechanique. It's full of working nickelodeons, peepshows, dioramas with moving figures, etc., most of them working and ready to take your nickels, dimes or quarters.

In some the figures dance and play banjos; others have sawmills and millers, carnivals, mandarin court scenes. Don't miss the farm, with 150 moving parts including a mama pig complete with four nursing piglets. Longest playing music comes from the player pianos and the nickelodeons.

The machines are 1900-ish, only a small part of what used to be in the Sutro museum, and the prices have gone up from the old days. But the secret is just to follow other coin-plunkers around; if you've got the time, you'll see almost everything except the peep shows (example: "What every married woman should not avoid").

Also, don't miss the map/memorabilia store upstairs. They've got old SF map prints, posters of the old Sutro Baths and all five of the Cliff Houses, which tend to be struck by lightning. The third one was the best. On the counters, terrific old photo albums to leaf through—lots of early GG Park, Alcatraz, earthquake/fire scenes and a complete section of Sutro/Cliff House histories.

### Back to the Earth

In case you hadn't noticed that pink magnolia in full bloom at Stanyan and Oak or the San Bruno hills covered with wildflowers or all the ladybugs crawling out of hibernation, spring is indeed here. And if you're planning on a garden this summer, now's the time to start.

If you don't have enough space of your own, join or start a city-sponsored community garden. In SF there are 20 existing gardens, with other available sites in the Fillmore, Diamond Heights, Bernal Heights and Hunters Point. A special section of the DPW will provide compost and is operating a city greenhouse.

If you see a privately owned lot that you'd like to use, the city will contact the owner for permission and insure the property for liability. Other city-sponsored projects include collectivizing back yards to create large garden space and organi-



zing child and pet care. For information on existing gardens or to start your own, call Malcolm Terrence, 285-9738.

The Oakl. Parks and Rec. Dept. is sponsoring a large two-acre community garden on 59th St. between Shattuck and Racine, and 10' x 12' plots are available; call Lois Campbell, 658-4096. To find out if a lot in your neighborhood can be worked call the County Assessor's office (874-5851) to find out who owns the plot; to get city water, manure and woodchips call Jay Verlee (273-3296).

PG&E has made some of its right of way land available for gardens, call Mr. Gajarian (835-8500). In Berk., the Ecology Center is operating a community garden in the People's Park annex at Hearst and Grant; any-

one welcome, tools needed. Call Jane Easton (548-2220) or just come there on Sun.

During past summers, there has been a garden in Berkeley's Willard Park (Hillegass/Derby). Anyone interested in starting one there this year, call Mr. Mosher at Park and Rec. (644-6530). Or to check on the availability of a lot in a Berkeley neighborhood, call the Finance Department's Tax and License Director (644-6470).

The Palo Alto Ecology Center's Common Ground is a large community garden for mid-Peninsula residents, where you can work one or more 100-sq. ft. plots. There are also free classes in organic gardening methods on Saturday mornings. Contact the Ecology Center, 2225 El Camino Real, Palo Alto (328-6752); the garden is up Page Mill Rd.

And if you want to learn how to do all this gardening, see the Guardian's special guide, "Grow Your Own," (5/25/73).



# CLASSIFIEDS

## PERSONALS

Homesick for New England? Seek companion for leisurely trip East in April or May. Bob (408) 241-4107.

**DATES GALORE**  
Meet exciting singles. All areas. Free application, write: BLIND DATE, 340-E, Jones St., SF 94102.

Ivy League, seagoing and writing experience seeks correspondence with lady 30 to 50. Address: Calypso, c/o Roberts, 321 10th St., SF, 94103.

**EST GRADUATES**  
Send complete birth certificate name, birthdate, and \$2 check or m.o. for your final numerology reading. THE BUREAU, 1800 Market, Box 127, SF, 94102.

Supportive communication. If you are a woman interested in discussing dance, politics, health care and women's movement with a struggling male about our memories or underdevelopment, call Bill, 530-4894. East Bay, late 20's.

Six adults and 1-2 children dedicated to open communication, looking for woman (en) and child to join us. Also looking to rent or buy suitable living space. Please contact Carroll or Linda, 982-3315, 9-5; or Steve, 564-2893, 12-4.

"Escaped from the life that exhibits itself, from all the standards hitherto published, from the pleasures, profits, conformities, which too long I was offering to feed my soul. . . I also hunger to explore that dimension which Whitman began to know so well. To search alone is of no reward to me, to explore with friends is a surge of beauty. Ramon, age 36. (415) 824-5091.

**THE GRANDE BOUFFE**  
Two frolicsome, uninhibited women wanted for a 24 hour Grande Bouffe Party. Write KYBO, 5518 Calif., SF.

Tired of hit-and-run relationships? Professional man, gay, good-looking, outgoing, dependable, involved with people and the arts, desires a deeper sharing and excitement. PO Box 1034, San Rafael, California 94902.

Would like to correspond with women interested in getting to know a blue-eyed, Gemini, male. Into mutual satisfaction for both in all aspects of life. Write: Box 80 Guardian. All letters with photos and phone answered promptly. Who knows?

Am attractive fiftyish political and social concerns activist, into fishing, camping, theatre, ballet, dining out, or? Looking for warm, kind, liberal man with sense of humor for companionship. Any race. Jane 233-7392, weeknites.

I'm a young woman, 27, gentle, affectionate, intelligent, very independent & attractive. I like politics, photography, antiques, tennis, & grandmothers. I detest Henry Africa's, Scientology, cigarette smoke, LA, and Charles Colson. If you're a non-kinky, over 30, intelligent, white male who prefers Gloria Steinem to Phyllis Schlafly, my number is 383-6755. (Marin)

Sensitive black lady (mid-thirties) wants to meet sincere man, approx. 40-52. Likes dining, theatre, and dancing. Lora 234-8400.

**HANDMADE AMERICAN FOLK THINGS\*** DIRECT FROM THE FOLKS WHO MAKE THEM! Quilts, Rockers, Clothes, Dolls, Foods, Tools, Hammocks, Fabrics and Hundreds of other good things handcrafted in collectives all over America, from rural Mississippi to New England and Washington State. Send \$2.45 for COMMUNITY MARKET CATALOGUE (Pictures, descriptions, order forms). Write Dept. AB, Alfred A. Knopf, 201 E. 50th St., New York 10022.

I need to collaborate with a very knowledgeable electronics buff with own equipment. Of some money, some credit, very interesting projects. 731-5126.

**SILVER**  
Do you want to know why people are buying silver these days? Write Box 81 Guardian or Call John 841-9873.

Male interested in meeting female for relationship. I appreciate women with a good figure and without sexual hangups. 668-8310.

Aires woman, 22 into med., movement, growth, happiness, fun. Seeks mellow woman to communicate and share fun with. Write: Mara Stone, 1801 Page St. Apt. 3, S.F.

**HORROR OF LIFE**  
Intestinal bacteria toxins weaken your health, kill sex. Make yourself amazing food-cure. Easy! Send stamped, self-addressed envelope. Prometheus Educational Organization, Box 362, SF, 94101.

**ASTROLOGY-BIRTH CHARTS**  
with clear full explanation text, interpretation \$3.00. Send time/date/place of birth.  
Evelyn Morningstar  
Box 9124, Berkeley 94709

Let's get together. 6-8 persons who are into self-acceptance and sharing, to plan SF group living experience, including children. 922-3952, eves & weekends.

Devoted mother, 30s, professionally empl., pregnant, seeks gentle, intelligent, child-oriented man. Must really love small children, dogs, simple living. 30-40, non-smoker, independent, creative, hopeless romantic. Letter and picture to Jo, H-753, 340 Jones St. SF.

**WHEN I GO DOWN** to the beach of life they still kick sand in my mind's eye, but I see it as cause for the growth of a pearl rather than for the use of Visine. If a gentle but wild woman would like to accompany me—a 29-year handsome Virgo with vivacious personality—to near &/or distant shores, call, why not? Eric, 326-4875. 2464-1 W. Bayshore, Palo Alto 94303.

Two uplifting ways to start your day Dial AQUARIUS 566-2733 (24 hours) The Unity Way of Life—7 am Monday-Friday K.E.S.T. 1450 on your AM radio dial.

**ATTRACTIVE 40+** Divorcee (wide interests) seeks warm, intelligent, stable, single man around 40-55. Phone 365-7082, evenings.

Good looking professional man in his forties, thoughtful, friendly, dependable, creatively involved in literature and music, seeks deep-sharing relationship with younger man. P.O. Box 1034, San Rafael, California 94902.

**UNATTACHED EX-URBAN** countryman wishes to hear from UNATTACHED LADIES 25-34 with or without children, interested in home-steading etc. All answered politely. R-1, Box 216-A, Pleasant Grove, Ca.

**Unwanted Pregnancy**  
Low cost pregnancy test & abortion care. FREE info: 668-1005.

Seeking compatible woman who loves nature and simple life, to share beautiful summer exploring the Alaska wilderness. I'm 33, 5'11", sincere, warm, intelligent, healthy; a freelance writer-photographer well traveled in Alaska. Have homestead in lovely mountain valley, could stay longer with right companion. P.O. Box 6461, SF 49101; 221-6110.

**DANCER** wants exuberant female partner to audition for erotic Broadway club act. Ken: 731-3579.

A mellow man seeks the companionship of an intelligent, personable—and mellow woman in her 40s. (Guardian Box No. 72)

Some individual women in their thirties would like to meet some individual men for potentially permanent relationships. If you're such a man, perhaps one of us would have something in common—or maybe we have a friend—or maybe you have a friend. But be serious—we're not looking for "dates", etc. Main idea is we are each looking for a compatible companion for marriage. (so there is no misunderstanding—a one-to-one relationship—nothing kinky) Send phone no. or write about yourself to Box 5371 San Francisco 94101.

Attractive, versatile, pygmalion, 27, seeks wealthy, attractive man to help sponsor education in exchange for friendly companionship, and. . . no lechers please. Box No. 75.

We are a couple (m-27, f-26) striving to transcend the boundaries and limitations of monogamous living. We would like to communicate with other people of similar interests and goals. Call Bob/Char at 532-5639 evenings or weekends.

**HI!** I'm an attractive, affectionate, warm, sensitive, open, honest 34 yr. old, w/m, wanting to look at and discover new ways of developing meaningful relationships with similar men or women. Write POB 2980, SF 94126.

**PRIMAL-BASED THEORY** and practice. For information: CEL, 104 The Alameda, San Anselmo, Ca., 94960, (415) 457-3820.

## BUSINESS PERSONALS

**BANKRUPTCY**  
Get out of debt! Do your own! Keep home (\$20,000 equity), clothes, \$2,500, furn., TV etc.  
**AFTER BANKRUPTCY**  
American Bankruptcy Council  
2525 Van Ness (415-441-5175)

**COMPATIBILITY SERVICES**  
Sexually adventurous but discriminating? CS finds what you're really looking for—dates, roommates, merchandise, etc. No risks. Always confidential. Compatibility Services, Box 31333, SF 94131.

**SILVER**  
For Sale Bullion—A hedge against inflation. Pt. .999 fine, hallmarked, serial No's, assay reports. 841-9873, Mon.-Sat.

**AUTO INSURANCE**  
OFFSET HIGHER COST GAS WITH LOWER COST AUTO INSURANCE  
Call CSIS 2527 Dwight Way, Berk. 841-5787.

**UNIQUE SPACE** available on Sausalito Ferry Boat for Seminars, meetings, etc. Please call 332-5286.

**STILL SMOKING?**  
CALL SMOKE WATCHERS  
A guaranteed program  
Phone 922-1939

Condoms for Men—by mail! Thirty top brands—Trojan, Conture, Jade, and many more. Three samples: \$1. Twelve assorted samples: \$3. Free illustrated catalogue with every order. Plain package assures privacy. Fast and reliable service. Satisfaction guaranteed or your money refunded in full. Poplan, Box 2556—Dept. BGC-3, Chapel Hill, N.C. 27514.

**DRIVING LESSONS**  
"Safely Since 1955"  
Better Driving School  
\$9.00/hr. 621-3366

**HATE COMPUTERS? GET EVEN!** Phone, power co, etc. 10 nasty personal form letters. Send \$3 to: Howard Inst. No.115 N 1800 Market, SF, CA 94102.

**ARTISTS & craftsmen**, who want their work to be marketed, call special services, P.O. Box 2265, San Rafael, 94902. 453-6495.

**Self-Divorce. \$25.00**  
EXPERT, FAST, SUCCESSFUL PROCEEDINGS.  
all counties  
(415) 673-3317.

**DIVORCE**—Without an Attorney  
Phone or Write  
California Divorce Council  
2525 Van Ness 441-5157

**NATURAL PURE ORGANIC EUCLYPTUS COLLARS**, for dogs and cats, aids in the control of fleas and ticks. Smells good and lasts five months or more. 100% bio-degradable. An alternative to chemicals. \$1.75 ppd. to: 217 San Anselmo Ave., San Bruno, Ca.

**FOOD STORAGE**  
Grains, beans, meats, spices, survival foods, plus hardware & Kitchen items near wholesale. Call: 756-0984.

**CASH** for 4-harness, jack-type floor loom—Glimore or Leclerc. Call 431-5062 after 6 pm.

**INVESTMENT OPPORTUNITY.** Product: Ginseng. New formulation of best selling variety. Exclusive rights. Need additional capitalization. Outstanding financial gain and personal satisfaction. If natural foods are part of your lifestyle, please call or write for complete details. Michael Ault, 12465 Gall Ave., Sunnyvale, Ca. 94086. Tel: (408) 733-8990.

**SILVER FOR SALE**  
One ounce Medallions, 5, 100, 1000 oz. Ingots. .999 fine. Hallmarked, serial no.s, assay reports, 841-9873, Mon.-Fri.

Real place for communal living. 67 transient 33 apt. historical hotel, restaurant 5 business fronts. New Site National Rifleman Assn. \$195000 Call or Write El Portal Hotel Raton, N.M. 87740.

## COMPUTER DATING

**SINGLES**  
Beat the energy crisis. Save gas. Save energy. Save time. Save money. And date a wider variety of people thru Phase 2 the dating service for people who don't need a dating service. Our unique matching procedure has made us one of the nation's largest computer dating services. Our entire fee for a 6-month subscription is only \$20 and your money will be refunded if you're not satisfied. For free info, dial 626-0802 (anytime). Or send your name and address to: Phase 2, Inc., 1005 Market St., Suite 207, SF, 94102.

Phase 2 — An adventure in dating. You fill in a Phase 2 questionnaire and, in a short period of time, you find yourself meeting lots of new dates. The chances are that you're not going to like all of them. But the odds are that you'll find one or two or more that you consider exceptional. And because of our exclusive feedback procedure, the odds are stacked in your favor. And they improve with every list you get. For free info on Phase 2 and an application, dial 626-0802 (24 hrs.). Or send your name and address to: Phase 2, Inc., 1005 Market St., Suite 207, SF, 94103. P.S. There is no cost or obligation to review our questionnaire. No salesman will call. Your decision is by return mail and is yours alone.

## EMPLOYMENT

**GLASSBLOWERS:** apprentice and experienced. Tubing type, torch, full time. 332-9313.

Together person who knows the City needed to work 15 hours a week winning retail outlets for the Guardian. Call Stephan at 861-9600.

**SUBJECTS NEEDED**  
To participate in a government supported research project to study the effects of Marijuana. To participate you must be male, between ages of 21-35 yrs., and have used Marijuana on a regular basis. You must be in excellent physical and mental health. The study involves living on a closed psychiatric hospital ward for a 30 day period and receiving dosages of marijuana under close observation. Subjects will be paid for their participation. If you are interested and meet qualifications you should come to a meeting at Langley Porter Inst. Auditorium, 401 Parnassus Ave., SF on Thurs., April 18, 1974 at 1 pm.

**TELL ALL ABOUT IT!**  
The BAY GUARDIAN needs a person to compile our famous selective CALENDAR, the entertainment bible for thousands of Guardian readers. If you're in touch with the Bay Area's lively arts and alternative cultural scene, help us pass the word along to our audience. Part-time job, high-energy surroundings. Call Cecily or Nancy 861-9600.

Wanted: a wizard with a sewing machine to do some custom work. Especially interested in trousers. Material and pattern furnished. Contact: Lyle Tuttle, 552-1215.

**GLASSBLOWERS:** apprentice and experienced. Tubing, type, torch, full-time. 332-9313.

Volunteer for five hours and get a year of free Guardians—for yourself—for a friend—or extend a current sub. Call Cecily, Susan or Nancy. 861-9600.

Loving, reliable infant sitter needed days/occ. wknds./eves. \$1.00/hr. Call Pat 673-8348.

Custom sandal maker wanted. 474-5114.

## STREET ARTISTS

Supplement your income. Sell the Guardian at your regular spot. Liberal terms. Contact Stephan at 861-9600.

Third World person to type, answer telephones and perform general clerical work at Youth Advocates/Huckleberry's in SF at \$7200/yr. full-time position. Applicants should be proficient at typing (70 wpm) and have strong writing and work organizing skills as well as being self-reliant and need little direct supervision. Call 731-8420 for interview appointment.

Women needed to volunteer time & talents to SF/Berkeley feminist paper. Distribution, stories, art. Call 362-5395.

Shoe shiner wanted. 474-5114.

Artist/teacher—San Francisco Art Institute needs models for large photographic environment—ages 10-15 years old. Male and/or female. \$3.50/hour. Call Ellen Brooks 663-1037 or 431-4463.

Photographer needs female models for figure photography. Will do portfolio. Hoyt Photographic, 841-0458.

Need teachers into Castaneda and survival training for summer school which updates games primates play. Lonaku, 40 States, SF 94114.

**EXCITING OVERSEAS JOBS.** Directory \$1.00. Research Associates, Box 1167-A4, Kailua, Hawaii, 96734.

Driver needed for handicapped person twice a week in North Beach area. Must have car. Call 989-4110.

**EXCITING OVERSEAS JOBS.** Directory \$1.00. Research Associates, Box 889-AY, Belmont, Ca. 94002.

Fledgling monthly needs volunteer, to help with printing, layout and artwork. One or two days or nights per month. No pay initially; perhaps later. Call: 673-6734.

**MARY SOUZA**  
PERSONNEL AGENCY placing legal secretaries and typists. Many jobs \$600-\$800. No fee to applicants.  
12 Geary 433-7575

P/T Assist. Cinematographer/Sound Tec. Send resume to Box 751, Sausalito. No discrimination.

**GUARDIAN CLASSIFIED ADS GET ACTION. DON'T MISS OUT ON THE NEXT ISSUE. DEADLINE IS 6 PM APRIL 4. CALL DON AT 861-8033 OR COME BY THE GUARDIAN CLASSIFIED OFFICE MON-FRI 10 AM-5 PM.**

## EMPLOYMENT WANTED

Latin America. Young conscious couple with varied experience and degrees in social sciences and psychology and who have spent a year living and teaching in Latin America. Speak Spanish would like to become involved in some business or project type venture or expedition (that pays) that would take them to Latin America again. Call Martha or Jack. 339-8607.

**WRITER**  
Extensive background in business writing with particular skill in transforming raw data into meaningful lucid prose. Also experienced in design and lay-out of statistical materials. Call Steven Radcliffe 566-8051.

Young graphic designer, BFA risd., Swiss influenced, seeks interviews leading to beginning position with creative group or individuals. John G. Clark, 431-7060.

Archwit muckrectifier seeks gainful tasks—reading, writing, photography, graphix. Glad to apprentice. Call Merrill 826-4192/861-9600.

Male photographer & model seeks another photographer—model to exchange work on composites for portfolio. Please call Aaron 626-4735.

Medical-dental receptionist available for p/t work in SF. Capable, mature, graduate. Phone 776-7831.

**WRITER**, published, newspaper experience, will edit/write newsletters, press releases, etc. for non-profit orgs. Hourly rate/set fee/or barter. Write John Packer, 204 Vicksburg, SF 94114 or call 282-5879.

Experienced, reliable, mentally retarded adults from two SF rehabilitation agencies available for part-time and full-time employment. Counselling provided. Phone 986-2853.

Hostess-maid for your bachelor cocktail-dinner parties. Mature white female w/ french uniforms—For the host requiring efficient coordination and a clean bonded maid—hostess-revealing the mostest. Enclose complete details to: D'ann, P.O. 607, Mt. View 94043.

Latin-America. Young conscious couple with varied exper. and degrees in social sciences and psychology and who have spent a year living and teaching in Latin America. Speak Spanish, would like to become involved in some business or project type venture or expedition (that pays) that would take them to Latin America again. Call Martha or Jack, 339-8607.

**CITY PLANNER:** Can plan, needs city. Prefer small, private firm in SF. One year's exper. on East Coast with LA firm. Richard Tillberg, 490 9th Ave., SF, 94118, 387-3843.

Capable mature woman seeks peninsula caretaking position, country/near country estate; garden/grounds, light housekeeping, odd jobs; can give references: character, competence, reliability. Call (415) 431-3818.

Clever, enterprising, female law student seeks part time employment. Open for suggestions and opties. Not interested in secretarial labors. Phone: 648-7561 Name: Yardenna.

Sharp chic woman, 33 show business background (professional Vocalist), licensed real estate, journalism, managing (restaurant, night club, apt. bldg.), heavy communication w/ public, good at all, seeks highly remunerative employment of not super straight, and definitely challenging nature. I'm open to imagination and special requirements of progressive employer. Lori Rathel, 441-6361, afternoons & eves.

## PUBLIC NOTICE

International Christian Youth Exchange is a program that seeks the removal of local and national prejudice by the exchange of youth. We seek families and youth (16-19) during a program year who can join efforts to discover the claims and contradictions of the societies in which we live. If you are open to this kind of opportunity, contact: Sandy/Jim Oppermann, 812 Church Street, San Francisco, Ca. 94114. 826-6169.

## RAMA

**RAMA, The Peoplesmedia Digest** is a nationally-acclaimed digest of alternative writers and artists. Comes in an attractive bi-monthly journal format. \$5 a year. Call (415) 863-2352 or write RAMA, Project One, 1380 Howard, S.F. 94103. We'll bill.







## SHARE RENTALS WANTED

"Hard Times" so Molly will share her fifth (top) floor apartment w/ male or female. Own rm, share bath/kit. 9 windows, nr. beach & Golden Gate Park. \$110 + 1/2 phone/ util. Full 1/2 share maintenance/ dishes/housework. Phone Molly 752-1396 before 8:30 am.

**WANTED—PLACE TO SHARE**  
Man, 40, advanced student in humanities, wants to share with one other. I need large bdrm/study combination, light for plants, full cooking facilities, good public transportation. Frank 661-9966 evenings.

Just arrived, together creative woman (22) craves honest co-operative living with similars (m&f) Should the shoe fit, 921-3088, leave your no. for B-21.

Responsible grad student/worker (male, 33 yrs.) needs place to breathe. Non-communal style pref. (privacy a must). Am quiet and non-sexist. Rick 454-2785.

A mellow lady looking for a home with good people who are into natural highs. Nicole 536-9817 or 431-2908.

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**40% Off**  
All Name Brand Instruments

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Do any moving/Hauling job, from one  
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Will move you cheerfully and reason-  
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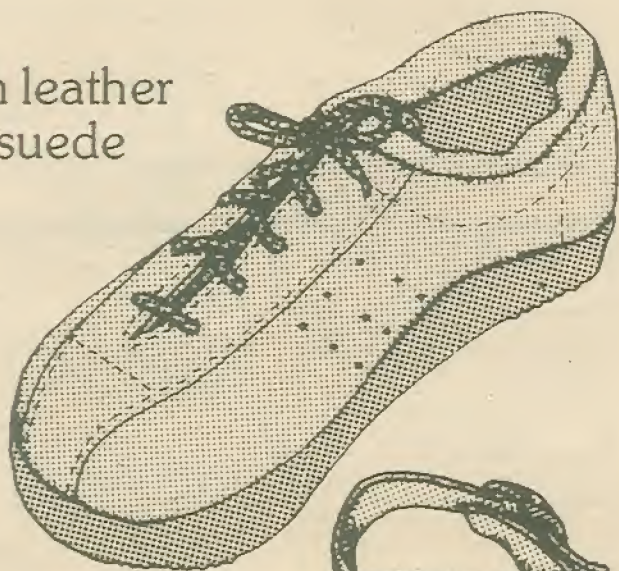
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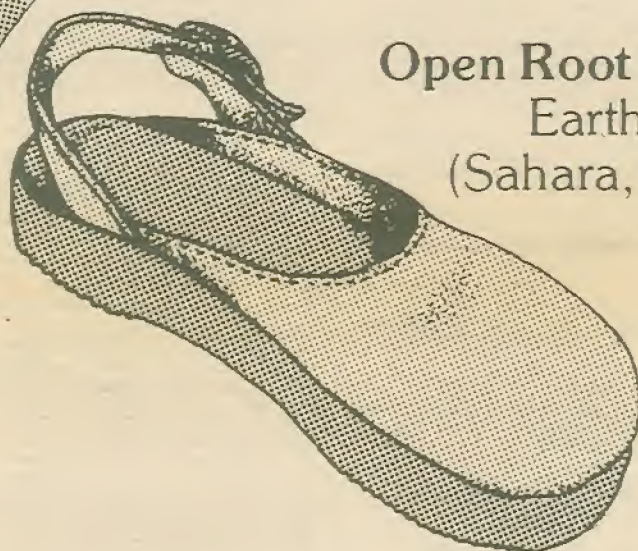


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